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THE UNIVERSITY OF ALBERTA

USING ILLUSTRATED BOOKS IN THE PRIMARY ART CLASS

by

JOANN H. SOMMERFELD

A THESIS
SUBMITTED TO
THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF
MASTER OF EDUCATION

DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA
SPRING, 1989

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Using Illustrated Children's Books in the Primary Art Class" submitted by JoAnn H. Sommerfeld in partial fulfillment of the requirements for the degree of Master of Education.

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Date: April 1989

DEDICATION

This thesis is dedicated to my father, Henry Salomons, who consistently supported me in my pursuit of education and to the memory of my mother, Gay Salomons, who taught me to follow and to develop my interests and dreams.

ABSTRACT

Current elementary art curricula have shifted from an almost exclusive emphasis on making art to greater attention to responding to art and design. Many schools, however, lack the necessary art instructional resources to assist generalist teachers to implement comprehensive art programs.

This study used childrens' books commonly found in school libraries as an art instructional resource for teaching grade one. These books have received national awards for excellence in illustration. An acknowledged method for discussing works of art with children was used as a basis for writing eight art lessons related to eight different award winning illustrated children's books. The objectives of the lessons were to introduce the students to some of the basic elements of art and principles of design, to increase the students' awareness of how artists couple media with art elements and design principles for effective illustration, and to give opportunity to the students to create personal works of art based on their art learnings. Each one of the generalist classroom teachers of the two classes were trained by the researcher to teach the prepared lessons. The teacher of the experimental group received additional training in using the art discussion methodology.

This study was conducted in a school division north of Edmonton, Alberta, Canada. Two intact grade one classrooms each with approximately twenty randomly assigned students were used as the experimental and the control groups. Pretests and posttests were administered and were judged by independent raters. The

pretest scores indicated that the two groups were evenly matched at a level of simple representational drawing. The posttest scores demonstrated that the two groups were no longer matched at a level of simple representational drawing and that although both groups showed growth in drawing skills, the experimental group showed greater growth which was statistically significant ($F=4.802$, $p<0.05$).

On the basis of the analysis of: (a)the judged scores of all artworks from the lessons, and on the basis of the judged scores of the pretest and posttest drawings, (b) the audiotapes which were made of all the lessons, and (c) the discussions which were held between the two classroom teachers and the researcher, evidence was gathered to demonstrate that well illustrated children's books can effectively be used as a teaching resource for art classes. The two generalist teachers felt comfortable using children's books as an art resource, the students understood the books, the illustrations, and the art concepts. The classroom discussion and artwork of the experimental group reflected much growth both in art skills and in art knowledge.

This study recommended that well illustrated children's books should be used as effective art teaching resources by generalist teachers in elementary schools. Strategies for using books and other materials were suggested. The study concluded with recommendations for further research.

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CHAPTER I

INTRODUCTION TO THE STUDY

Introduction to the Problem

In the past two decades much has been written about the changing focus in art education. Rather than continuing the tradition of over-emphasizing the creating of art in the form of arts and crafts projects, new directions in art studies are devoted to developing children's understanding about art and to developing facility with, and skills in, creating art. Hand-in-hand with a changing program come the problems of introducing it, establishing it, and evaluating it. Further complications can arise if those expected to teach the new curriculum feel inadequate or unprepared to do so. Complications are intensified if facilities or resources required for the successful implementation of the program, are inadequate or non-existent.

Background to the Problem

In Alberta, as in many other parts of Canada and the United States, the art curricula are undergoing major revisions in philosophy and content. The existing art curriculum in the province of Alberta was updated to keep abreast of significant and accepted changes in the field of art education as reported through research, theory, and advocated practice. It was revised and rewritten by a group of acknowledged experts in the field of art education. Pilot studies

were carried out in many schools across the province after which revisions to the proposed curriculum were made. Finally, the Alberta Elementary Art Curriculum Guide(1985) and its accompanying Art Resource Guide(1985) were sent out to all elementary schools with hopes of being phased in and mandated for use.

The guides recommend a number of art resources for use in elementary schools. These include a laser videodisc of art reproductions and films, with an accompanying access catalogue; two sets of student art texts, teacher manuals, and accompanying large format colour reproductions; instructional T.V. programs with teaching guides; suggested manuals and texts on teaching art; and a six part series of large coloured reproductions with teaching guides - one set for each grade in the elementary school. These art resources are readily available and can be purchased from the Learning Resources Distributing Center of Alberta Education, in Edmonton. Although judged to be excellent resources, to date these can be found in a limited number of Alberta's schools. This may be due to unfamiliarity with the new curriculum and its suggested resources but it also may be due to the fact that many school divisions have been operating under continuing budgetary restraints. It seems fairly typical that when budget cuts are made, often funds for the fine arts are the first to be trimmed or eliminated.

In the province of Alberta those who graduate from one of the province's universities with a Bachelor of Education Degree (Elementary Route) are expected to have at least one two-credit curriculum and instruction course in art education. In teaching

settings where the generalist teacher has generous access to the expertise and guidance of an art consultant or specialist, to art resources available to enhance the implementation of the art curriculum, and to art supplies and materials, the stated art curricular goals can be achieved. However, this is often not the case.

Researchers have found that teachers with a minimal background in art education have little confidence in teaching art or in using works of art to develop art appreciation and understanding (Gray & McGregor, 1987; Hausman, 1987; Parsons, 1987; Roswell, 1983; Saunders, 1977). Furthermore, generalist teachers all too often find themselves in teaching situations where there are no art consultants, no art specialists, no time or funds available for inservicing, and no art teaching resources, not even those recommended by the Alberta Art Curriculum Guide. Thus, the generalist elementary school teacher is often overwhelmed and unprepared to meet what seem to be taxing demands in what has traditionally been considered a 'fun' subject, and thus often resort to "quickie art projects as substitutes for quality art and learning situations" (Saunders,1977, p. 15).

Despite the hopes and aims of qualified art educators, the art programs often continue to exist at a relatively low level of teaching with resulting low levels of achievement on the part of the students.

The Problem

Can anything be done to alleviate the dilemma of inadequate resources for teaching art which confronts the generalist teacher?

Are there untapped resources existing in schools which may be useful for helping teachers to achieve the stated goals of the art curriculum? One resource, and a major one in all schools, which has largely been untapped for the art program is the school library. Within school libraries one finds books and other print materials complementing all areas of the curriculum. Many books written for young children are well illustrated. The speculation arises: can one use illustrated children's books as a visual resource in the art class?

Well illustrated children's books have been the recipients of numerous awards given to signify excellence of the illustrations. Lacy (1986), Milnes (1986), and Whitehead (1984) discussed the impact of children's literature selected for excellence in artwork or illustrations and suggested why these books should be used both at home and in the classroom. Lacy (1986) successfully used Caldecott Medal Books to enhance visual discrimination and understanding of the art elements with elementary school children. It would seem that excellent artwork found in children's literature could be used in the school art program in the same way that reproductions of respected artists' works are currently used. Many art researchers have developed techniques to facilitate discussion about works of art with children. The discussion techniques are designed to enhance the students' observation, discrimination and discussion skills, their knowledge about art and sense of aesthetics, and their understanding of the purposes of art and its criteria of excellence. The methods are designed to be used by generalist teachers in elementary classrooms. For example, a leading art educator, Edmund Feldman, has made widely known a method of art criticism which involves a

four stage process for discussing art works. The stages begin with description and analysis or examination of obvious characteristics of the art work. From that discussion the child is led to talk about more abstract aspects of art: learning to interpret the art work and learning to make judgments about art based on the previous careful observations and discussion.

Out of this background comes the problem addressed by this study. Can the generalist teacher take artwork in children's literature, which has received awards for excellence, and employ an approach for both observing and discussing works of art to enhance elementary school children's understanding of, and response to art, and to increase their repertoire of skills for personal expression with art media?

Purpose of the Study

The purpose of this study will be to explore the generalist elementary school teacher's use of artwork found in award-winning children's literature, coupled with Hubbard's art teaching structure, and content from the Alberta Elementary Art Curriculum in order to teach both creating art and responding to art.

More specifically the study will explore the possibility that by introducing art and studying, through observation and discussion, art techniques employed by the artist-illustrators of children's books, the elementary school child will become conversant with art concepts and terminology normally attributed to the part of the curriculum devoted to responding to art. An important part of the response to

art involves encouraging children to create art which may reflect some of the concepts, images, techniques, or media found in award winning books, but at the developmental level of the students.

A further specific purpose of the study will be to train the elementary generalist teacher to effectively use a discussion/teaching approach in art which has been recognized as appropriate for the elementary grades.

Statement of Hypotheses

Pretest Hypothesis

1. Initial pretest drawings will establish that the experimental and the control groups are matched at a level of simple representational drawing.

Posttest Hypothesis

2. Posttest drawings will establish that the treatment and intervening lessons taught to the experimental group did significantly affect the students' drawing skills and that the two groups were no longer matched at a level of simple representational drawing.

Null Hypotheses

3. There will be no statistically significant difference between the two groups in the judged scores of the children's artwork attributable to developing skills in viewing, discussing, and perceiving artwork.

4. There will be no differences between the two groups in the judged scores of the children's artwork attributable to discussion, vocabulary, and knowledge development of the art elements and principles of design as outlined in the following art-making skills emphasizing:

a. using a variety of shapes
b. creating shapes within shapes
c. embellishing shapes
d. using shapes to create patterns
e. using shapes to create foreground and background
f. using lines to show posture
g. using lines to show figures in motion.

Definition of Terms

1. Generalist elementary school teacher: an elementary school teacher who has a Bachelor of Education Degree in the elementary route but is not an art specialist by formal education.

2. Children's literature: books written specifically for children; these may be picture books, story books, books of poetry, prose, fiction, or non-fiction.

3. Awards of excellence in artwork/illustration of children's books:

a. Amelia Frances Howard-Gibbon Award: annual award given by the Canadian Association of Children's Librarians of the Canadian Library Association to the artist of the best Canadian illustrated book for children.

b. Caldecott Medal: annual award given by the American Library Association to the artist of the most distinguished American illustrated book for children.

4. Art understanding: the part of the art lesson geared toward developing understanding of vocabulary, artistic techniques, historical information, or images (Hubbard, 1987, p.v). The students' skills in learning to observe art are also emphasized in this part of the lesson.

5. Art appreciation: that part of the art lesson focussing on developing aesthetic values; that is, to assist students in making judgments and evaluations of artworks based both on external and internal criteria (Hubbard, 1987, p.v).

6. Creating art: that part of the art lesson emphasizing process skills and making art through exploration and imagination with art tools, media, techniques, and ideas (Hubbard, 1987, p.v).

7. Hubbard art teaching structure: a sequential series of textbooks for both students and teachers with coordinated art prints, plus planned scope and sequence for grade to grade continuity. This series is authorized for use in Alberta schools by Alberta Education. Hubbard follows Bloom's Taxonomy of Educational Objectives for class discussion which involves a hierarchy from knowledge to

comprehension, application, analysis, synthesis, and finally evaluation.

Limitations of the Study

1. Due to the relatively small size of the study population, results of the study may not be generalizable.

2. Due to the subjective nature of the discussion conducted in the experimental group, the discussion was not analyzed. However, for purposes of reference to the type of discussion which was carried out, all of the lesson plans which were used for the treatment have been included in Appendix I. The judged artwork is felt to be reflective of some of the knowledge gained by the subjects of the study, and the evaluations of the artwork therefore determined the outcomes of this study.

Delimitations of the Study

1. The researcher will not make any attempt to make judgments about the quality of illustrations in children's literature. The books used for the study will be chosen from lists of award winners compiled by the American Library Association and the Canadian Library Association.

2. This study will use a method of evaluating the subjects' artworks which incorporates aspects of (a) the Nelson-Rollenhagen Coding System For both Abstract and Representational Drawings of Children (1982), (b) the Rouse Art Scale (1968), and (c) the Mittler

(1976) matrix system for elements of art and principles of design. The study will not make any attempt to evaluate these three systems which have been adapted and applied for purposes of this study.

Significance of the Study

The challenge to teaching art in the late 1980's can be intimidating: the generalist teacher's education in art may be minimal, there may be few, if any, art teaching resources, and possibly no art specialists available for assistance and for leadership. However, if curricular resources such as award winning books which are typically available in school libraries can be used in ways suggested by this study, part of the art-teaching challenge may be met. Some of the important stated art curricular goals of Alberta Education may be achieved.

If the study results indicate that there is positive correlation between observing and discussing works of art of artist-illustrators included in children's literature and the growth of children's art skills for both creating art and understanding art, then study results could help generalist teachers use readily available school library materials to enhance the elementary school art curriculum.

Through systematic and disciplined observation, discussion, and reflection of illustrations, and using materials in the school, the elementary school students may well increase personal understanding of the world of art: how art is made, why art is made, and the personal making of art.

CHAPTER II

A REVIEW OF RELATED LITERATURE

Introduction to the Chapter

During the past decade many changes have evolved in art education. The over-emphasis on creating art in school art programs throughout North America is being challenged by leading art education researchers and curriculum workers as well as classroom teachers. Children of the eighties and nineties are expected to be enlightened, knowledgeable, and appreciative of art, to be creators of art, as well as consumers of art. "The educational end in view ... will be educated adults, with a sophisticated understanding of the arts" (Greer, 1984, p. 115). As a means of achieving this end, many district and provincial art curricula now include required content in the responding to art dimension.

Researchers and educators of literature and language arts have investigated avenues which enrich children's understanding and facility with both reading and writing, that is, the ability to learn to read and write in more meaningful ways. In this whole language approach one of the prime components is an increased emphasis on using 'quality' children's literature across the curriculum. Quality literature includes illustrated children's books among other literature. The methods and goals of using these books with children are many and varied.

This chapter presents a review of the literature related to this study, which includes:

1. Research discussing the role of children's response to art which involves art criticism, art history, and aesthetics.
2. Research discussing creating art in the elementary school.
3. Research discussing the relationship of creating art and responding to art.
4. Research discussing current uses of illustrated children's literature in the elementary school.
5. Research discussing uses of children's literature and art activities.

The concluding part of the chapter points to the significance for further studies linking the school art program with illustrated children's literature.

Recent Literature Reviewing Elementary Art Programs

The Role of Children's Response to Art in the Art Program

Reviews of recent research in art education signify that art in the elementary school should facilitate awareness of art and art forms, develop an understanding of art and how it is made, foster skills in creating art with a diversity of media, and initiate aesthetic awareness (Baxter, 1987; Booth & Reynolds, 1983; Chapman, 1985; Feldman, 1970; Hubbard, 1987; Lansing, 1986; Smith, 1987). Eisner (1987), under auspices of California's Getty Institute, spearheaded a

movement known as Discipline Based Art Education (D.B.A.E.) which involves four areas of art content: art history, art criticism, art making, and aesthetics. Although D.B.A.E. has initiated much discussion and conflict (Chalmers, 1987; Gray, 1987; Hausman,1987), art educators and theorists agree that art should be taught in a comprehensive mode which embraces more than art making. The role of aesthetics, "making reasoned judgments about art and understanding grounds on which these judgments rest" (Eisner, 1987, p.9), has been a major source of debate. There is contention that aesthetics and the elementary school child are not compatible because aesthetics, in its narrowest sense, implies theoretical and philosophical discussion seemingly beyond the capacity of children whose ages range from six to twelve years. However, the aesthetic component in current elementary art programs should be "a primary source of experience in which all cognition, judgment, and action depend. It furnishes the raw material for concepts and ideals, for creating a world of possibility" (Broudy, 1977, p. 636).

McCloskey (as quoted in Lacy,1986) simply but powerfully explained the role of aesthetics using layman's language:

> I think it is important for everyone really to see and evaluate pictures and really to see and evaluate his surroundings . . . to develop a visual sense . . . to "read" pictures . . . to know when someone is fooling us with pictures. . . . Let us teach design, let us get it out of the museums, let us get it off the pages and drawing boards and let us put it to work (p.2).

The challenge of a broad-based art program gave rise to a new challenge: how to make the new curriculum 'work'. Teachers

became very nervous when asked to discuss works of art with which they themselves have felt uncomfortable due to lack of education in and experience with art. Therefore, researchers explored a variety of methods for using works of art in the elementary school. Feldman (1970) explained how to take children through a four stage process for discovering art which involved description, analysis, interpretation, and judgment or evaluation. Olson (1982) used Feldman's approach and coupled it with activities in which children were asked to make art based on the art work discussed. These activities included reproducing the image, continuing the story line by drawing "what happened next?" and dramatization of the art work. She found that years later these students, when confronted with the original art work, had accurate and fond memories of it.

Mittler (1976) and Kordich (1981) coupled Feldman's four stages with a matrix using the elements of art and principles of design to build visual knowledge both for production and response to art. Chapman (1985), Hewett & Rush (1987), and Hubbard (1987) are among others who have developed methods for discussing art work with children. The approaches are geared toward increasing the students': (a) observation, discrimination, and discussion skills; (b) knowledge about art; and (c) sense of aesthetics. All methods are targeted for use by the generalist teacher in the elementary classroom.

As teachers search for ways to encourage talking about and appreciating art, "a reliance on verbal and written skills [has] entered the classroom" (Grauer, 1984, p. 32). In the primary grades writing about art may be as simple as having students write sentences

(stories) about the art which they have discussed or the art which they themselves have made. In the upper grades, writing about art may include the objectives from the primary levels coupled with more sophisticated writing: writing reports about artists or writing art reviews.

Children's ideas are significantly affected by the images they choose to see and the images which are introduced to them by others. When discussing the impact of media, Brown(1986) states:

> each form of experience, including time spent with media, produces a certain intelligence for dealing with or thinking about the world. . . . Experiences with images from books, television . . . enhance children's visual literacy: their skill at reading pictures, the vividness of their mental imagery, their ability to remember picture information and produce images themselves (p.4).

The literature suggests that art curricula of the eighties link the production of images (creating pictures) with the discussion about art which facilitates understanding, appreciation, and evaluation. What was previously the major thrust of art education, the production of images, now is part, but an important part, of the thrust. However, researchers have continued to investigate the role of creating art in the elementary school.

Creating Art in the Elementary Classroom

In "many elementary schools the art program continues to consist of little more than a series of unstructured and unrelated

activities during which children produce items of questionable value with a variety of art media" (Mittler, 1976, p .13). Current curricular goals in art education seek to help children attain skills in seeing and looking, to attain skills in using a variety of media, and to attain skills in producing finished works of art based on a series of exploratory activities geared toward creating art with skill and competence.

In 1985, Alberta Education published its current Elementary Art Curriculum Guide which mandated that a better balance be struck between making art and understanding art: not just art as found in paintings or drawings but also art as found in both the natural and the designed world. This guide emphasized that children be taught art through a series of reflections about art, which in turn, could enhance skills in depiction, composition, and expression.

For many years Viktor Lowenfeld was upheld as the champion of child art. All seven editions of his book, Creative and Mental Growth, (Lowenfeld and Brittain, 1982) called for minimal instruction in art; this was a radical departure from the 'how to draw' schools of art which characterized the first sixty years of the twentieth century in North America. Lowenfeld stressed that the child should be part of a stimulating environment, that he should be free to unfold and to develop, and that he respond naturally to his environment. Lowenfeld viewed the child's drawings as signposts of his 'creative and mental growth'.

Current research in art education points to the significance of art as a basic subject which can and should be taught. This is a direct move away from the Lowenfeld school of thought. To achieve the

goals of current curricula the component, creating art, requires serious teaching; not just teaching how to use media but teaching how to observe and how to compose, in conjunction with offering ample opportunities to explore and to create art.

Edwards (1979, 1986) researched methods of improving the quality of drawing as a mode of coming to understand the world more fully. Her research involved enabling people 'to see' from the right brain mode by working through a series of exercises which emphasized a shift from left brain to right brain thinking. As a result of these experiences, her students' drawings became much more complex and realistic. Furthermore, it was found that the students' attitudes and confidence toward art making were greatly enhanced.

Pemberton and Nelson (1987) found that children as young as three and four years of age could be taught to draw more complex forms when an adult (teacher) talked about art forms and demonstrated how to draw the forms. Their findings indicated that children borrow or model an adult's art skills in the same way that children borrow or model language skills.

Brent and Marjory Wilson have studied graphic development of children for many years. Their research has consistently demonstrated that "the more influences children incorporate into their art, the richer its potential" (Wilson,1978, p. 59). Wilson, Hurwitz & Wilson (1987) substantiate the cause for teaching drawing by emphasizing its "contribution to students' cognitive processes, to their competence and skill in the use of a valuable symbol system" (p. 10). Samuels (1986) contends that everyone can

benefit from visual techniques and skills and that "visualization must be taught as a supplement to everyone's ability to think" (p.24).

Although reasons for teaching art and for teaching drawing skills are many and varied, perhaps the most poignant reason, however simple, is that it is both gratifying and satisfying to gain competence as an artist; that competence in art is a result of teaching, learning, and effort.

The literature points to the fact that teaching drawing as a significant element of creating art is a worthy component of the curriculum; furthermore, if art is to be taken seriously as a subject, true teaching and learning are vital to its credibility.

The Relationship of Creating Art to Responding to Art

Responding to art, in part, enables students (a) to discover the structure of a work of art, (b) to learn how components of a picture, subject matter, and art elements are related to one another, and (c) to learn how they work together. Armed with this knowledge children should be encouraged to create their own works of art.

After studying provincial arts curricula across Canada, Booth and Reynolds(1983) concluded that to gain competence in art children need experience with art media. The study recommended that experience with art media is best provided by use of examples of art in the classroom as a source of discussion, interpretation, and imitation or by using other experience related to creating art.

Howard Gardner (1983) of Project Zero at Harvard University stated that by studying works of art created by artists, models are

provided for children who, after gaining literacy with symbol systems, are empowered to attain competence in the arts. Other research shows that by studying works of art, children improve their ability to represent spatial qualities (Pariser, 1978).

After studying an art-based school in Connecticut, Williams (1976) found that the students not only developed art understanding and skills but found that their performance in other subject areas such as science and math was enhanced by the art learnings. Smith (1985) postulated that by studying works of art children enlarge their experience and thereby gain confidence to challenge and develop their art skills.

The power of art and the power of analyzing and discussing artworks takes concrete form when children are encouraged to create their own art. By creating their own pictures based on their accumulating knowledge of, and experience with, the world of art, elementary school children have opportunity to develop their powers of graphic creation and to develop insight into art (Wilson, Hurwitz & Wilson, 1987).

The case for teaching and using an integrated art program seems strong. A frequent problem which confronts teachers is the lack of available art facilities in the elementary school. It is with this in mind that the literature review turns toward illustrated children's books as a possible visual aid for the art program in elementary schools.

Children's Literature in the Elementary School

Using Children's Literature in the Elementary School

The literature is rich in reviews of children's literature; it is rich in studies of language and reading development; it is rich in suggestions which both teachers and librarians can use to assist in the selection of and use of literature with children. This section will look briefly at the role of well illustrated children's books in the elementary school.

Arbuthnot, Clark, Long, and Hadlow (1979) suggested that when assessing literature for young children three criteria be considered: (a) is it good literature, (b) does it make a significant contribution to the child's wisdom, or merriment, or appreciation of beauty, and (c) does the book have child appeal? If "yes" can be answered to all three then teachers would do well to include those books in their school programs. Whitehead (1984) supplied ideas for using books which include activities ranging from games to oral and dramatic presentations, to arts and crafts which include extending vocabulary, comprehension development, vicarious experience, amusement, and knowledge.

In a slightly differing view, Glazer (1976) discussed how to use children's literature as a mode of supporting child development: language, intellectual, personality, and social and moral development in addition to aesthetic and creative development. For each of the areas, Glazer not only suggested how to use books but also what books were appropriate.

Brown (1986) studied influences of popular media on school children. She found that when using picture books even first graders were capable of perceiving a picture's "forms, style and expressiveness; under certain circumstances they will make fine visual discriminations . . . youngsters educated in art or exposed to art tend to bring a more precocious eye to pictures" (p. 52). Furthermore, Brown suggested that well illustrated children's books not only reflect current taste in literature and in art but should be used as a powerful tool to shape and exercise children's imagination.

The literature explores a large variety of ways in which illustrated children's literature can be used as part of the educational process. Some of this literature alludes to art activities and it is this topic that is reviewed in the next section.

Using Illustrated Children's Literature as Part of the Art Program in Elementary School

Good illustrations in children's books have been admired and applauded ever since Comenius produced Orbus Pictus in 1659. Although we mistakenly may conclude that illustrations have been included primarily for purposes of illuminating text, Comenius (as cited in Heeks, 1981, p. 33) stated that "everything should, as far as possible, be placed before the senses." Thus the objective of simply illuminating the text was transcended by objectives such as using the well designed page for purposes of educating the child's taste and his visual sense (Duvoisin, 1974). Meyer (1983) researched contributions of great illustrators prior to World War I; he found the

power of picture books to "display the triumph of the imagination, the blend of reality and magic that transforms the written word into something seen and experienced" (p.8).

Due to the rising number of techniques which illustrators used for children's books as well as to the rising number of excellent illustrated children's books, awards for excellence became associated with illustrated children's books. Today numerous countries honor well illustrated children's books by presenting awards. In North America such awards are made by agencies as diverse as the Canada Council and the New York Art Director's Club. One of the coveted annual awards honoring excellence in illustrated children's books presented in Canada is the Amelia Frances Howard-Gibbon Illustrator's Award which is given by the Canadian Library Association. A highly esteemed award given in the United States signifying excellence in children's book illustrations is the Caldecott Medal. This medal is awarded annually by the American Library Association. Both of these awards are named in honor of outstanding book illustrators. Often award winning books head the list of those deemed desirable for acquisition in school libraries as well as in personal or public collections.

In her editorial in Canadian Children's Literature, Whitaker (1985) discusses the role of illustration in children's literature. She cites Rackham and his belief that

> in their most impressionable years, children should be given the most stimulating and educative pictures and writings for they are blind neither to ' decorative or arbitrarily designed treatment in art' nor to 'poetic or rhythmic form in

> literature . . . nothing less than the best that can be had, cost what it may (and it can hardly be cheap) is good enough for those early impressionable years when standards are formed in life'.

The case for studying excellent illustrations in books is substantiated further by Milne (1986) who, in her review of Canadian children's book illustrations states,

> art in children's books functions beyond the obvious one of illustrating the story. It introduces the artists' visions and version of life to the reader as it raises children's consciousness to art and enlarges their life's dimensions thereby. It provides another element in the process of developing artistic discernment. And it affords an authentic emotional experience that feeds the need for the continuing satisfaction that art alone can elicit (Introduction).

Much agreement is found when discussing and analyzing the power of illustrated books. Insofar as using the illustrated book as a tool in the art class, in the following quotation one could substitute "works of art" for the beginning phrase "picture books" and find the primary objectives for studying works of art in the elementary school. Thus we read, "picture books [works of art], in addition to providing pleasure for children, stimulate language and cognitive development, develop observational skills and descriptive vocabularies, increase sensitivity to art and beauty " (Norton, 1987, p. 171).

The movement toward enhanced appreciation of the visual qualities of illustrated books has led researchers such as Burroughs

(1988), Lacy (1986), and Norton (1987) to suggest studying illustrations in books as a way of learning about the elements of art. Lacy (1986) analyzed the use of elements in some Caldecott Award winning books. She was convinced that children should study pictures intended, developed, rendered, and produced for children as a method of enhancing visual discrimination and understanding. Norton (1987) proposed that children not only study art elements but also discuss techniques which illustrators use, such as cartooning and collage. Burroughs (1988) postulated that some discussion be held about the elements of art typified in a particular book with a follow-up activity of making art, focussing on using the aforementioned elements. Gainer (1982) found that illustrated books could be used by children who were experiencing a problem in their art. An example of this approach would be a child who was having difficulty drawing a horse. This student would be referred to illustrations in children's literature in which horses were depicted and these would be used as possible models to help to solve the child's artistic problem. Children were not encouraged to copy but to adapt a relevant part of the illustration which fit their specific need. Gainer's suggestion brings the reader back to studies and research in art education which discusses sources of imagery used by children for their drawings.

Although the literature reviewed presented strong support for both excellence in book illustrations and for using these illustrations as part of the art programs, none of the available literature detailed ideas for developing art lessons or ideas for evaluating children's art work based on the exposure to excellent illustrations in books.

CONCLUSION

In reviewing the literature relating to responding to art and creating art, it is surmised by the researcher that teachers have access to excellent reproductions of art, and that they have both the time and knowledge to develop and to use curricula appropriate to the current goals of art education. As stated in Chapter One, this is definitely not the case in many school divisions in Alberta. Furthermore, Erickson (1986) stated that it is unreasonable to expect classroom teachers to develop new curricula and that at this time we must advocate that curriculum supervisors, art coordinators, researchers, and scholars take on the task of developing and testing curricula which will make it possible for art teachers to reach the current goals of teaching art in the curriculum.

In reviewing the literature related to children's books it was established that excellent illustrations in books should be used broadly and widely to enhance children's life experiences and art experiences. Although many articles pointed to using illustrated books as a motivation for children's drawings, there was a definite absence of literature available suggesting how one might develop appropriate art experiences for children as a result of in-depth exposure to well illustrated books. Hicks (1981) eloquently challenged those interested in art and literature with her statement "considering how much time children spend looking at and learning from pictures . . . it is surprising so little attention has been paid by educationists to the impact and effect of these visual impressions" (p. 30).

Gainer (1982) substantianted this challenge when she pointed out that little attention has been paid to the invitations which graphic qualities in children's books offer for influencing children's perceptions about art. She went on to say, "still less consideration has been given to the possibility of directing children to picture books for potential solutions to their self-defined problems in art" (p. 16).

Thus the gauntlet has been thrown to the educators and researchers in art education: the challenge to investigate further the influence, as well as the use of illustrations in children's literature in the elementary school art program.

This study will endeavor to use techniques from the art class with award winning illustrated children's books. Elements of art and techniques of art will be introduced and discussed by referring to illustrations found in children's literature with which the children have been made familiar. As a result of this discussion (which is modelled on suggestions found in art research) children will be encouraged to create art based on a supplied theme. The results will be searched for evidence of growth in art understanding and growth in art skills. The following chapter will describe the setting and the experimental method in which award winning picture books were used to create part of a school art program for two grade one classes.

CHAPTER III

CONDUCT OF THE STUDY

Introduction to the Chapter

The design of the study was based on "the old workhorse of traditional experimentation" (Mouly, 1970, p. 336) or the pretest-posttest control group design. This chapter will describe the method of the study, the treatment, and the method for scoring data gathered during the study.

Design of the Study

Location of the Study

This study was conducted in the Sturgeon School Division, Number 24, which is located north of the Edmonton city limits, and has a student population numbering 4,300. Currently this school division has no art consultants, no art specialists in the elementary school, and few art teaching resources. The students are drawn from many acreage developments, small towns, and farms, and are classified as basically a rural population. The school targeted for use in this study has a population of 500 students and is located in a rural setting.

Subjects of the Study

The study took place in two intact grade one classrooms in which both teachers have more than ten years of teaching experience at the primary level, and both have generalist's degrees in elementary education. Both grade one classrooms have approximately nineteen students who were randomly assigned to the class. Each class has a fairly even distribution of males and females; the average age of the students is approximately six and one-half years.

A reading corner is found in each class room and is customarily used for group or shared reading. Although both teachers have art lessons with their students on a regular basis, at the time that the study was initiated neither had discussed the art elements or discussed works of art with their class. The ongoing art program was therefore considered to be generally typical of those found throughout Alberta at this grade level.

The two classes were selected to participate in this study based on the above cited similarities and were assumed to be equivalent groups.

Experimental group.

The teacher of the experimental group was trained by the researcher to use the approach to art teaching which Guy Hubbard (1987) used in his series of art teaching books for the elementary school, Art in Action, Levels I-VI. In this approach art lessons are divided into three segments:

1. Lesson focus: the introduction to the concepts of the lesson usually through use of concrete or manipulative materials. An example of this might be to have students identify geometric shapes made out of cardboard, thus establishing the 'vocabulary' associated with the lesson.

2. Guided thinking and looking: the series of activities in which students are engaged in looking at works of art by discussing, analyzing, and evaluating. Hubbard used Bloom's Taxonomy of Educational Objectives in the Cognitive Domain as a guide for building critical thinking skills. These thinking skills are:

   a. knowledge - recalling information
   b. comprehension - understanding and interpreting information
   c. application - applying ideas to new or unusual situations
   d. analysis - examining components
   e. synthesis - developing new and original ideas from what is learned
   f. evaluation - making judgments.

3. Creating art: the part of the lesson where the students are encouraged to make art based on a supplied theme which has as its roots the art knowledge gained from the two previous parts of the lesson.

For this study the researcher prepared lessons using the Hubbard approach. Eight books were selected from lists of books which had received prizes for excellence in illustration. These lists represented the Caldecott Medal Award winners and the Amelia

Frances Howard-Gibbon Award list. The lessons for the experimental group had three parts:

1. Lesson focus during which concepts were introduced in addition to specific vocabulary.

2. Guided looking and thinking during which the story was read to the students, the story line was discussed, and students talked about and evaluated aspects of the illustrations based on concepts introduced in the lesson focus.

3. Creating art during which students made art as a response to a theme which was based on objectives in parts one and two.

For the ease of the participating teacher and for the validity of the study, the lessons were written by the researcher and given, with the illustrated book for the lesson, to the teacher several days prior to the art class. This enabled the researcher and the teacher to have an opportunity to discuss the lesson elements, the book, the art activity, and to make any preparations or to make any changes in the time frame. All teaching materials were made by, or collected by, the researcher and were given to the teacher with the lesson plans. These teaching materials were then used by the researcher to create an art bulletin board situated at the side of the classroom. (For a detailed study of the lessons used, see Appendix I, Lessons 1(A) to 8(A). "A" was the code used for the experimental group.)

Control group.

The teacher of the control group was briefed before the research began as to the procedures used for the study. The control group was subjected to what may be conceived of as a more

traditional teaching approach associated with creating art based on themes arising from literature wherein the students were asked to respond to a story by creating art works. In the lessons written for the control group, the teacher encouraged the students to discuss the story line and entertained discussion concerning the illustrations in the book if such discussion was initiated by the students or if the teacher felt it necessary to do so in order to clarify story line. The students were then asked to respond to the story by making art. This group also had the art lessons written by the researcher which were given, in conjunction with the illustrated book, to the teacher several days prior to the actual teaching of the lesson. The researcher briefly introduced the book to the teacher and then talked with her about the creating art portion of the lesson, but only as to the media, topic, supplies, and time allottment. The lessons for the control group consisted of two parts:

1. Focus on thinking: or the time when the teacher read the assigned book to the students and discussed the story line with them.

2. Creating art: the time of the lesson in which the students made art as a response to a theme planned and based on part one.

The book, the art materials, and the theme used with the control group were identical to those used with the treatment group. What this control group was not offered was the 'art-teaching' and discussion which were manifest in the lessons presented to the treatment group. That is, they were not offered the discussion about a particular art element or pair of art elements, the discussion about particular art media (what it is and how it was used), or participation in analysis or evaluation of the illustrations or the illustrator's use of

media. (For a detailed look at the lessons written for the control group see Appendix I, Lessons 1(B) to 8(B). "B" was the code assigned to this group.)

Content of the Lessons for Both Groups

The lessons were developed for the purpose of accumulating art knowledge through the use of eight different books and four types of media for art making. Components and concepts from the Alberta Elementary Art Curriculum and the Alberta Art Resource Guide were used as an integral part of the art learning and art experiences planned for the two groups. Table I outlines the art components and art concepts for level one (grades 1 & 2) which were selected from this curriculum guide and which were used to design the eight lessons. Table II clarifies the books, media, and art concepts instrumental to each lesson.

Accumulating the Data

Pretests & Posttests

Prior to initiating the treatment, a pretest was administered to both groups. In the pretest, the students were challenged to familiarize themselves to the researcher by drawing a picture of their home (real or imaginary) and its surroundings (trees, fences, etcetera). They were encouraged to place themselves in the drawing. This was done using pencil and paper. When this drawing was completed, students were asked to make a drawing of their choice

for the researcher. These drawings were subsequently collected and assigned code numbers.

Table 1
Components & Concepts from the Alberta Art Curriculum Guide

Major Component	Sub-component	Concept
Reflection	#3-appreciating art	-interpret art works literally
Depiction	#4-capturing main forms & proportions	-learn shapes of things & decorative styles
	#5-studying actions & viewpoints	-increase range of actions & viewpoints depicted
	#6-attending to qualities & details	-represent surface quality
Composition	#7-emphasis: making a selected idea prominent	-create emphasis based on personal choices
	#9-craftsmanship: work with finesse	-add finishing touches -completing artwork
Expression	#10-i. purpose, reason for making images	-illustrate or tell a story -create original art -record or document
	ii. subject matter, develop themes	-plants, animals -environment, places -manufacured or manmade things -people
	iii. media & techniques	-exploration & direct method in drawing, assemblage/collage, painting/printmaking

Note. the components described are from Level 1, grades 1 & 2

Table 2

Lesson Books, Media, & Concepts

Lesson & Book	Media	Alberta Art Curriculum Components
Lesson 1. Snowy Day or Peter's Chair	collage	3, 4, 6, 9, 10-i
Lesson 2. Drummer Hoff	drawing	3, 4, 9, 10-ii
Lesson 3. Anansi	collage	3, 4, 7, 9, 10-ii
Lesson 4. Why Mosquitoes Buzz in People's Ears	drawing	3, 4, 7, 9, 10-ii
Lesson 5. Arrow to the Sun	painting	3, 4, 7, 10-ii
Lesson 6. Swimmy	printmaking	3, 4, 6, 9, 10-ii
Lesson 7. The Loon's Necklace	drawing	3, 4, 6, 9, 10-ii
Lesson 8. A Prairie Boy's Winter	drawing	3, 4, 5, 6, 7, 9, 10-i

Following completion of the eight intervening lessons an identical posttest was administered to both groups. The resulting drawings were collected and assigned code numbers. The pretest/posttest was designed using Pemberton & Nelson's (1987) research as a guide. In the Pemberton-Nelson research children were asked to make a spontaneous drawing, two drawings of a person, followed by a drawing of a house. "Encouraging comments were allowed, excluding suggestions as to how the drawing should be made"(p. 33). Because the subjects of this study were older than the pre-schoolers used in Pemberton & Nelson's research, it was felt that one composite drawing including a house, a person, and details plus one spontaneous drawing would be adequate.

Art Work Resulting From the Lessons

During the eight biweekly lessons (which, in fact, were spread across the span of six weeks due to inclement weather and school holidays), the researcher was present in both classrooms and made audiotape recordings of the parts of the lessons which preceded the art making segments. These tapes were collected for purposes of verifying that the prepared lessons were taught and that actual art teaching did or did not occur according to the planned design of the study. These tapes were not transcribed but were retained as evidence showing differences between the instruction in the treatment and the control group.

After each lesson was completed, the art work was collected and numerically coded. The art work of the two groups was

randomly mixed thereby avoiding the possibility of definite 'groups' appearing when it was laid out for purposes of independent scoring to take place.

Evaluating the Data

Selection of Judges

Three independent scorers or judges were selected from an initial group of four who were trained to evaluate the data. Two of those selected were students in the Department of Elementary Education at the University of Alberta who had completed a course in teaching art in the elementary school, who had demonstrated and expressed high interest in children's art work, and who had successfully completed two rounds of the student teaching practicum. The third scorer was recruited from a group of students from the Department of Secondary Education at the University of Alberta who were art majors and who had expressed interest in acting as scorers of the data. All three judges were selected on the basis of their knowledge of childhood growth and development, their understanding of the developmental levels of children's art, and their knowledge of art techniques and processes. Furthermore, all three judges are classified as mature students who have background experiences in working with the fine arts.

Training of Judges & Inter-reliability of Judges

The scorers were refamiliarized with children's drawing stages as described by Lowenfeld and Brittain (1984). The stages studied as preparation for judging were the scribbling stage, the pre-schematic stage, and the schematic stage; these stages span the ages from two through nine. The next training involved learning to evaluate and score pencil drawings and block prints created by five and six year old students.

To help foster inter-judge reliability, judges were given guidelines for judging and a five point rating scale to be used with the artworks. These guidelines were formulated using ideas from (a) Mittler's (1982) matrix for scoring elements of art and principles of design, (b) Rouse's (1968) descriptive scale for art products, and (c) Pemberton & Nelson's (1987) method for scoring children's drawings. Sample works which were characteristic of a variety of the elements on the rating scale were discussed and analyzed. Then the judges were asked to rate independently six drawings and eight blockprints. After this was completed, five of the artworks were selected and each judge was asked to present and defend his scores. The results were compared and contrasted. A second session similar to this was held, and when the results of this training session were compared and contrasted the results were found to be consistent and comparable, thereby establishing inter-judge reliability. When scoring the background of the styrofoam block prints for appropriateness and details, the judges agreed with one another 20 out of 24 times or at a rate of 83%. Based on the training sessions

and rate of agreement, inter-judge reliability was felt to be significantly high. (See Appendix II for Judges' Training Sheets.)

After initial training was completed, the judges were asked to score the artwork collected during the eight lessons as well as the pretests and posttests. Due to the differing nature of the objectives and anticipated outcomes of each of the lessons, separate guidelines and criteria were established for each lesson. A separate guideline and scoring guide was also drawn up for purposes of scoring the pretest and the posttest. The Mittler matrix, the Rouse art scale, and the Pemberton & Nelson scoring guide were instrumental to the formulation of all judging guidelines and scoring sheets. (See Appendix III for the Guidelines for Judges and the Judges' Scoring Sheets which were developed for Lessons 1-8, and for the Pretest/Posttest.)

The completed judges' sheets were collected after each scoring session and the results were tabulated. The anaysis of the data and the discussion of the study are presented in the next chapter, Chapter 4.

CHAPTER IV

STUDY FINDINGS AND ANALYSIS

Introduction to the Chapter

Findings of the study will be reported and discussed in this chapter. In Part A, the hypotheses presented in Chapter I will be restated together with related findings and conclusions. Part B of this chapter presents a discussion of study findings based on the researcher's observations. The final part of the chapter presents conclusions resulting from the analyses in Part A and Part B.

Part A

Analysis of Data

The drawings and paintings made by the experimental and control groups during the study were collected, coded to conceal the identity of the students, and given to the judges for purposes of scoring. As was stated in Chapter III, the three judges selected to participate in this study had received training by the investigator in methods of scoring children's art. After two training sessions, analysis of judged scores revealed an acceptable level of reliability at the 0.83 level. Following each lesson the artwork of subjects was collected, coded, and scored. The three judged scores for each subject were recorded and were used to calculate each subjects' mean score

for the components of the lessons as well as for the lesson total. The pretest and posttest drawings were similarly collected, coded, and scored. Mean scores were calculated for each individual for pretest and posttest components and for pretest and posttest total scores. (Appendix III shows the guidelines which were established for judging each lesson and those which were established for judging pretests and posttests. Appendix III also includes the judges' scoring sheets for the lessons and for the pretest and posttest.)

As a prelude to determining the validity of the data, punch cards were prepared from the results of the judged scores by the Division of Educational Research, University of Alberta. These cards were then used to apply a two way analysis of variance with repeated measures on one factor to determine group pretest and postest differences (if any). The punched cards were also used to analyze group differences between lessons and to analyze selected component differences for groups between lessons. Hypotheses were accepted at the $p<0.05$ level of significance or rejected at the $p>0.05$ level of significance. The null hypotheses were rejected at the $p<0.05$ level of significance or were accepted at the $p>0.05$ level.

Pretest and Postest Hypotheses

Hypothesis 1.

Initial pretest drawings will establish that the experimental and the control groups are matched at a level of simple representational drawing.

Findings.

Table 3

Summary of Pretest Data

Group	Mean	S.D.	N
Experimental	9.95	2.34	18
Group	9.95	2.07	17

Conclusions.

From the data indicated on Table 3, Hypothesis 1 can be accepted. The statistics shown on Table 3 demonstrate that the two groups were perfectly matched based on the mean scores of the pretest. As there was not an arithmetic difference between the pretest means of the two groups, a t-test was deemed to be unecessary.

Although the total number of individuals participating in the study was thirty-nine, the scores of four students were not included in the analysis because these four individuals has been absent on the day of administering either the pretest or the posttest.

Hypothesis 2.

Posttest drawings will establish that the treatment and intervening lessons taught to the experimental group did significantly affect the students' drawing skills and that the two

groups were no longer matched at a level of simple representational drawing.

Findings.

Table 4 shows the pretest and posttest means for the two groups.

Table 4

Pretest and Posttest Means for the Experimental and Control Groups

Group	Pretest	Posttest
Experimental	9.95	12.85
Control	9.95	11.09

The two groups mean scores were subjected to analyses of variance to determine whether or not there was group times treatment interaction (see Table 5).

Table 5

Two Factor Analysis of Variance Relating Group Mean Scores of Pretests & Posttests

Source of Variance	S.S.	D.F.	M.S.	F.	p
Group	1334.310	1	1334.310	1.482	0.232
Subjects within	29703.180	33	900.096		
Treatment	7118.258	1	7118.258	25.110	0.001
Group x treatment	1361.290	1	1361.290	4.802	0.036
Within groups	9354.875	33	283.481		

Conclusions.

The data tabulated on Table 5 indicates that, with a 2 factor analysis of variance, there was a significant groups x treatment interaction ($F=4.802$, $df=1, 33$, $p<0.05$). Figure 1 revealed that this interaction was ordinal (ie. relative ranking of the two groups remains constant across all levels of treatment). It can be seen that treatment was more effective for the Experimental Group than it was for the Control Group. On the basis of this evidence Hypothesis 2 can be accepted because the study indicated that there were significant differences on the posttest mean scores of the experimental group and the control group. In other words, the two groups were no longer matched at a level of simple representational drawing. Figure

1 gives a graphic account of the mean score differences between groups for both pretest and posttest scores.

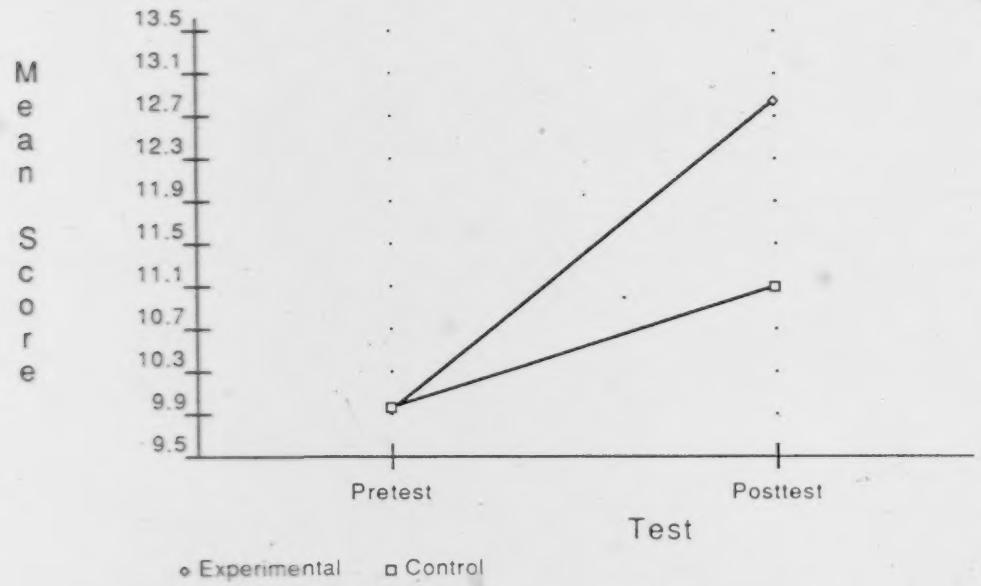

Figure 1. Group Mean Scores: Pretest & Posttest

Lesson & Treatment Hypotheses

The students of both groups had a series of eight lessons taught to them during the course of five weeks. Artwork resulting from seven of these lessons was scored; artwork resulting from Lesson 5 was not given to the judges for purposes of scoring because the students experienced difficulty with both the media and the concept of the lesson. As a result, the artworks they produced were

considered not to have the quality desirable for completed or final works of art.

Hypothesis 3.

There will be no statistically significant difference between the two groups in the judged scores of the children's artwork attributable to developing skills in viewing, discussing, and perceiving artwork.

Findings.

Table 6 shows the findings of the t-tests of comparing group mean scores of the artwork for both the experimental and the control groups for seven lessons.

Conclusions.

Based on the t-tests of group means, significant differences were found at the $p<0.05$ level for Lessons 1, 2, 4, 6 & 7. Therefore, artworks resulting from these lessons showed significant differences from group to group. Group mean differences were not found to be significant for Lessons 3 & 8. On the basis of this information Hypothesis 3 is rejected for group differences based on scored artworks resulting from Lessons 1, 2, 4, 6, & 7. Hypothesis 3 is accepted for group differences based on scored artworks resulting from Lessons 3 & 8.

Table 6

t-tests for Comparing Lesson Group Mean Scores

Variable	N	Mean	S.D.	T value	D.F.	p
L1 - E	17	13.58	2.73			
L1 - C	19	11.77	2.73			
				1.98	34	0.005
L2 - E	18	13.08	3.72			
L2 - C	19	9.93	1.33			
				3.40*	21.1	0.003
L3 - E	16	16.71	4.48			
L3 - C	20	15.09	4.12			
				1.13	34	0.265
L4 - E	19	17.41	4.91			
L4 - C	17	13.54	2.92			
				2.91*	29.8	0.007
L6 - E	18	14.26	4.21			
L6 - C	20	10.62	2.69			
				3.21	36	0.003
L7 - E	17	14.66	3.51			
L7 - C	19	9.99	2.52			
				4.62	34	0.000
L8 - E	17	16.02	3.79			
L8 - C	19	13.67	3.73			
				1.87	34	0.070

Note. underlined numbers = significant at the 0.05 level
E=experimental group
C=control group
* indicates T values calculated with separate variance estimates

Hypothesis 4.

There will be no statistically significant differences between the two groups in the judged scores of the children's artwork attributable to discussion, vocabulary, and knowledge development of the art elements and principles of design as outlined in the following art-making skills emphasizing:

a. using a variety of shapes

b. creating shapes within shapes.

c. embellishing shapes

d. using shapes to create patterns

e. using shapes to create foreground and background

f. using lines to show posture

g. using lines to show figures in motion.

Findings.

Table 7 shows the tests of t-tests of comparing group mean scores of selected components from seven lessons for both the experimental and the control groups.

Table 7

t-tests for Comparing Group Mean Scores for Lesson Components

Variable	N	Mean	T value	D.F.	p
L1 - E	17	0.78			
L1 - C	19	0.74			
			1.19	34	0.241
L2 - E	18	1.17			
L2 - C	19	0.52			
			2.04*	23.15	0.053
L3 - E	16	0.61			
L3 - C	20	0.75			
			2.04	34	0.049
L4 - E	19	1.51			
L4 - C	17	0.91			
			2.22*	29.97	0.034
L6 - E	18	1.11			
L6 - C	20	1.79			
			1.83	36	0.076
L7 - E	17	0.81			
L7 - C	19	0.53			
			6.31	34	0.000
L8 - E	17	0.85			
L8 - C	19	0.97			
			2.43	34	0.020

Note. underlined numbers = significant at the 0.05 level
E = experimental group
C = control group
* indicates T values calculated with separate variance estimates

Conclusions.

Based on the analysis of the t-tests of group mean scores as shown in Table 7, we can see that there were significant differences at the $p<0.05$ level between groups for specific components analyzed in Lessons 2, 3, 4, 7, & 8. Lessons 1 & 6 did not show significant differences between groups for specific components ($p>0.05$ level). Therefore Hypothesis 4 b, c, d, f, & g are rejected as false. Hypothesis 4 a & e are accepted as true. In other words, the treatments used to enhance skills in creating shapes within shapes, embellishing shapes, using shapes to create patterns, using lines to show posture, and using lines to show motion were effective because the scores of the treatment group were significantly higher than were those of the control group. The two groups did not show significant differences in their ability to use a variety of shapes nor in their ability to use shapes to create both background and foreground.

Part B

Discussion of Study Findings Based on Observations

The researcher was present in both classrooms during the pretests, posttests, and the intervening art lessons. All lessons were audiotape recorded; observations were made about the students, their attitudes, and their art learnings; notes were taken about the dialogues and discussions held between teachers and the researcher. These findings are discussed as they relate to the study results.

Pretests & Posttests

Both the experimental and the control grade one classes eagerly participated in creating drawings for both the pretest and the posttest. When they were challenged by the researcher to try to familiarize themselves to her by making a drawing of a real or imaginary house and to add details such as people, fences, trees, gardens, or flowers, the students quickly proceeded to draw. Many tried to represent the houses in which they lived, but some chose to draw castles or fairytale spun sugar homes. Some had to be encouraged by the researcher to think about the appearance of houses. They were prompted to draw by being asked questions such as, "Are there windows or doors in your house?" These questions were intended to stimulate the students' visualization skills; sometimes the investigator asked questions of students who required extra encouragement to complete their drawings.

The drawings showed a fair amount of variation in drawing skills and ability amongst the students of both groups. Appendix IV shows examples of variation of developmental levels and of drawing skills for both the pretest and the posttest. When the scores of the two groups were analyzed for differences between the pretest and posttest mean scores, scores revealed that many drawings done by students in the experimental group indicated a heightened ability to show details and a heightened ability to portray more sophisticated buildings than did the students in the control group. On the average, the mean increase of student scores in the experimental group was 2.9 contrasted to the mean increase of student scores in the control

group of 1.5 points. In the experimental group, all but one of the students showed an increase in scores from pretest to posttest. In the control group, four students showed a lower score in the posttest as compared to the pretest score.

The researcher noted that the students in the experimental group took a longer amount of time to create the posttest drawings and needed less prompting to complete their drawings.

Art Lessons for The Experimental and the Control Groups

The students in the control group often seemed hurried and did not seem to exhibit as much dedication to their art as did the students in the experimental group. This was noticeable on the morning of the posttest as well as on other occasions. The attitude may, in part, be attributable to the fact that although some art learning had occurred, the amount of it was not significant enough to affect the class atmosphere.

One child in the experimental group confided to the researcher, "I like it if you are here when we have art. We get more time to do it then." This statement seemed to reflect the serious attitude on the part of many students in the class who thoroughly enjoyed making the drawings indicating that art learning had occurred in the intervening lessons. They seemed to be more enthusiastic and willing to do their best whenever drawings or artwork were being made.

Photographic reproductions of selected examples of student art made during the eight lessons are included in Appendix V.

Lesson 1. The focus of this lesson was to heighten students' awareness of shapes. The experimental group discussed how shapes can be formed and they reviewed the names given to basic shapes. After reading Peter's Chair, written and illustrated by E. J. Keats, the students analyzed how the artist used a variety of cut shapes and a variety of types of paper to create the collages used to illustrate the book. They were particularly fascinated with Keats' use of shapes cut out of wallpaper which were used to indicate walls within houses. The control group briefly talked about some of the shapes which Keats used in the illustrations for Peter's Chair. They also noted the use of the variety of paper which was used to illustrate the book. Both groups were given a large variety of coloured construction paper and a variety of samples of wallpaper which they could use to create collages on the theme of a favorite toy.

The artworks created by the experimental group reflected the influence of Keats' use of wallpaper to create background. However, as many students simply pasted a rectangular area of wallpaper behind the shape of their toy, the judges rejected this attempt to create a background as not being meaningful. The students in the control group did not exhibit the same tendency to create this type of background.

Both groups had begun to study a unit in geometry earlier in the week in which this art lesson was taught. The control group had, in fact, created collages featuring geometric shapes cut from construction paper. These were displayed at the side of the classroom. This may have influenced their facility to use shapes to create a collage in the art class. Consequently, when the artworks of

both groups were compared, the judged scores did not reveal significant differences between groups in the ability to use a variety of shapes to create the image of a toy. But when the group differences of total mean scores were compared, the experimental group showed differences which were 'almost significant'; the pooled variance estimate was equal to 0.055, or 0.005 greater than the acceptable level of statistical significance. On this basis one can conclude that overall there were differences between groups based on the artworks produced.

Lesson 2. The focus of this lesson was to heighten the students' awareness of how artists use shapes within shapes to create details and patterns. The book selected to exemplify this use was Drummer Hoff, written by Barbara Emberley and illustrated by Ed Emberley.

The control group loved the rhythm of this book and chanted along with the teacher as she read the cumulating text. They vocalized the "KABOOM!" with great vehemence. When discussion was held prior to the artmaking component of the lesson, they generated many ideas to explain what soldiers can do, how soldiers can be dressed, and the types of items which soldiers can carry or use. When given large sheets of cartridge paper on which to draw the soldier of their choice, most began their drawing with little hesitation. As the period progressed, many students had to be encouraged to complete their drawings or to colour them in. The act of drawing seemed to be complete in itself for many students. The act of colouring, although welcomed by some, seemed to be an extra 'chore' or an unwelcome one for others.

The experimental group was intrigued by the increasing complexity of design which was drawn on the three cylinders which the teacher used to establish the focus of the lesson: using shapes within shapes to create details and designs or patterns. While the story was being read to them they listened quietly but were actively engaged in the ensuing discussion which centered on how Ed Emberley created shapes within shapes in the illustrations found in Drummer Hoff. They, too, knowledgeably discussed the role of soldiers, the garb of soldiers, and the paraphanelia of soldiers. The students in this group drew their pictures of soldiers, many tried to embellish their drawings by creating shapes within shapes, and many tried to use colour to enhance their drawings. Similarly to the control group, there were some students in this experimental group who also needed extra encouragement to complete the artworks.

As signified in the data analysis, the two groups showed significant differences in their ability to create shapes within shapes and in the sum total of the lesson components. It would appear that for the experimental group, the discussion, analysis, and knowledge gained during the course of this lesson were effective in helping the students to achieve the stated lesson objectives.

Lesson 3. The book used to teach the concept of embellishing shapes was Anansi, written and illustrated by Gerald McDermott. The illustrations in the book were created by using strong geometric shapes which were put together to form a variety of animal contours. These were embellished by adding details, which were also in the form of readily identifiable geometric shapes.

The control group enjoyed the story and discussed the story line. They were encouraged to make a collage on the theme of an animal by using assortment of coloured construction paper and to add details (that is, to embellish the shapes) by using additional paper, felt markers, crayons, or pencil crayons.

The experimental group was introduced to the thrust of the lesson by reviewing the concept of geometric shapes. This was accomplished by showing the students tagboard shapes and asking them to identify the name of the given shape. After they had listened to the story and discussed the story line, the students studied the illustrations in the book by analyzing the shapes which the artist had used to create contours and details in the assortment of animals. For the art-making component they were given the same theme and materials to use as was the control group.

In both groups some of the students borrowed the artists' concept of using triangles and rectangles cut from black construction paper to create the contours of a spider. In both groups, there was a diversity of other animals portrayed ranging from cows to lions. When the scores of the artwork were analyzed, it became evident that the experimental group was more able to address the concept of embellishing shapes than was the control group. The lesson mean total scores of the experimental group were also statistically significantly higher than were those of the control group.

Lesson 4. Why Mosquitoes Buzz in People's Ears, illustrated by Leo and Diane Dillon, was chosen to be used to illustrate the concept of using shapes to create patterns and to introduce the concept of

light and dark variations of a colour. A chart depicting a colour wheel and items such as a bird, a fish, a snake, and a tree which were coloured in light and dark variations of one hue was prepared as a teaching tool to be used with the experimental group. This group studied the chart as part of the lesson focus. After reading and discussing the story line, they looked at the book for evidence of how the artists used shapes, patterns, and variations of colour. The students were able to knowledgeably and intelligently carry on an analysis of the artwork. They seemed eager to begin the assignment which was to draw an "African animal", to draw shapes and patterns in its body, and then to colour it using light or dark variations on one, or two related, colours. Some children borrowed ideas from the illustrations in the book while others created their own unique designs. The resulting artworks were hung for a period of one week in the classroom close to a bulletin board which included the colour chart and other teaching aids used to illustrate the concepts of previous art lessons.

The control group enjoyed the story; they discussed the story elements and paid attention to the subject matter of the illustrations in the book. Some of the students commented on the beauty of the snake (the patterns and shades of blue) and others commented on the fading of the sun and noted how the colours changed in the passage of the sun. This group was also encouraged to draw an "African animal", to decorate it with shapes and patterns, and to colour it with a variety of colours.

When the results of the judged scores of the artwork were analyzed it became apparent that the treatment group was

influenced by the illustrations in the book, the discussion, and analysis, because their artwork was judged to show significantly more use of shape and pattern within main shapes than the artwork of the control group. The lesson total scores included the components of using variations of one colour or two related colours. The group differences were found to be significantly different indicating that the treatment administered to the experimental group was successful in influencing the resulting artworks.

Lesson 5. This lesson was geared to heighten the students' understanding of colour. Arrow to the Sun, written and illustrated by Gerald McDermott, features striking geometric illustrations in a limited colour scheme which echo the Navajo culture from which the tale is drawn.

The focus of the lesson for the experimental group was to become familiar with the concept of warm and cool colours. The colour wheel made for the preceding lesson was used as a teaching tool, as were other examples of paintings and photographs which featured strong but simple colour schemes. Students in the experimental group were able to quickly assimilate the concept of warm and cool colours. They correctly identified the examples shown to them. After reading and discussing the myth, they were able to identify the predominant colour scheme of the illustrations in the book as being 'warm'. They were encouraged to draw a simple (i.e., geometric) design and to paint it using a warm or cool colour scheme. A number of the students carried out the task with fluency but others had difficulty controlling their paint so as to prevent

puddles of muddy colours from occurring. After the paintings were completed they were asked to write either 'warm' or 'cool' on the back of the artwork in order to identify what colour scheme they had tried to use.

The control group likewise enjoyed the story, discussed it, and was instructed to draw a design that could be painted. Many of these students experienced difficulty controlling the paint and were disappointed with the results of their efforts.

Due to the disappointment of the students and due to the difficulty many experienced in trying to gain control of the media, the researcher decided that the art was not representative of 'finished' work but represented experimentation with media or 'work in process'. On this basis, the resulting artwork was not given to the judges for purposes of scoring.

Several days later when the researcher returned to the experimental class, several girls greeted her with, "You should see our pattern books!" They then produced many sheets of paper on which they had drawn rows of small geometric patterns which had been coloured using a striking array of felt markers. There was much evidence of colour schemes, of light and dark variations of one colour or two related colours.

Some of the boys from this same group presented the researcher with drawings of trees in which they had used light and dark greens to indicate on which part of the tree the sun was shining. Thus, even though results of the lessons could not, in all fairness, be judged, for many students learning had occurred and had made itself manifest in the spontaneous art which the children made during

their free time. (An example of a sheet of patterns and an example of a tree are included in Appendix V.)

Lesson 6. A book with which many elementary teachers are familiar is Swimmy by Leo Lionni. Lionni skilfully used a variety of painting and printmaking techniques for his creation of the marvellous underwater world inhabited by the main character of the story, Swimmy. The focus of this lesson was to create an underwater scene with both foreground and background using a variety of painting and printmaking techniques.

The experimental group analyzed some of the techniques used by Lionni to create his images. An in-class demonstration by the researcher was given to the students for purposes of exploring some of the techniques. The students were particularly intrigued with the process of cutting and using stencils as a mode of creating a design and by that of applying paint by stamping with a sponge. After experimenting with some techniques on newsprint, students were challenged to create both a background and foreground on a piece of pale blue construction paper. Many of the students used a combination of sponge prints, found object prints, and stencils (in some cases, both the positive and the negative images were used) to create their 'watery worlds'. Most of the finished products were readily identifiable as underwater scenes.

The control group was faced with an assignment similar to that of the experimental group. The process of experimentation was repeated although they were not given an in-depth demonstration of using objects and items to create designs. In this class, many of the

students seemed to get carried away with the enjoyment of making images on their final sheets, but they lacked the definite compositional aspects which characterized the art of the experimental group. What was not evident in the artwork made by this group was the realism factor which characterized many of the works made by students in the experimental group.

The judges analyzed the work of both groups and although the specific component analyzed for purposes of this study, creating foreground and background, did not appear to be significantly different for the two groups, the differences became apparent when the mean total scores were compared. In the latter case, the experimental group proved itself to be significantly more capable of performing the assignment according to the specified learning objectives than was the control group.

Lesson 7 & Lesson 8. Many students judge their success or lack of success in drawing by the evidence of the realism which is or is not apparent in their work. In the pre-schematic stage of drawing (Lowenfeld, 1982) most children draw people in an ego-centric way; that is, the faces are usually looking at the viewer and are typically smiling, and the torso is also portrayed in frontal view. If a need seems to arise, some students will draw bodies in rigid profile. A focus of the Alberta Elementary Art Curriculum for grades one and two is to gain competence in looking at people and things, and to try to look at the world from a different point of view. To endeavor to enhance this understanding, two books were selected which give rise to the opportunity of learning to look at people in different ways. For Lesson 7 The Loon's Necklace, illustrated by Elizabeth Cleaver,

was chosen. Selected pages from A Prairie Boy's Winter by William Kurelek were chosen for the final lesson, Lesson 8.

Prior to reading The Loon's Necklace, the teacher of the experimental group went through a series of activities designed to increase the students' understanding of the meaning of a variety of facial expressions and of various body postures. After reading the story, the students analyzed the book's illustrations for examples of feelings and age as indicated by the representations of the characters in the story. Then, they were directed to try to sketch a model of an old, sad person who was walking around the classroom. This person was, in fact, their teacher, who had donned a shawl, who walked with painful gait but was assisted by a sturdy walking stick, and who portrayed an unhappy expression on her face. The students were delighted to make this drawing and worked seriously and well. Upon completion of the first drawing, the students were instructed to make a drawing of the young, exuberant model who was now walking around the classroom. This model was again the classroom teacher who had cast aside the shawl and the stick, and who now had a happy expression on her face. The students again took up the task but less eagerly than they had for the first drawing. This may have been due to several reasons not the least of which was that their attention was dwindling and the pose and expression of the second model more characteristically reflected the pose and expressions typically drawn by young children. The first drawing was selected to be scored.

The control group discussed the story, the setting, and the characters at length. The students were asked to look at how the

artist had portrayed the elderly man and his young son. Discussion was held regarding depiction of these two characters. The students were then asked to make two drawings: one of an old sad person and one of a young happy person. Again the researcher noted that by the time some of the students were beginning to draw the second picture, their attention had waned and the care which they took to complete the drawing had diminished. The first drawing was the one selected to be scored.

Results of the scoring indicated that the experimental group significantly out-performed the control group both in the lesson component, using lines to show posture, and in the total scores of the lesson. The first group showed heightened ability to pictorially describe an old sad person by showing bent shoulders, a stooped back, and a sagging head. One boy went as far as showing a sad sun, a sad moon, and sad stars to complete the background of his picture. The visages of the sun, the moon, and the stars changed to happiness when they served as background for the younger, happier model.

In Lesson 8 when the same groups of students were asked to depict themselves engaged in an outdoor winter activity and to try to show action by the pose of the bodies drawn, again the experimental group significantly out-performed the control group.

When discussing the element of line and of using line to show action or motion, students in the experimental group participated by dramatizing gestures and activities. They would 'freeze' into position and the class would note the angles and position of the back, the arms, the legs, and the head. Two wooden figures with movable

joints were also made available to these students for purpose of increasing their awareness of the human body.

The control group discussed the activities depicted in Kurelek's illustrations and tried to depict themselves in a favorite outdoor winter activity as well. They were less successful at portraying motion or action but the overall quality of the pictures of both groups was judged to be relatively comparable.

Concluding Remarks

The students seemed reluctant to face the fact that the series of lessons had come to an end. Many of them asked if and when the researcher would be back. Many students seemed to feel that the art activities were both enjoyable and worthwhile. The cooperating teachers both indicated that they felt the lessons had been beneficial for both teacher and students alike. The teacher of the experimental group asked if she could retain copies of all the lessons taught for purposes of using them at a later date or for purposes of applying some of the lesson concepts to different books. She said that she had had no idea that so much could be done in the art class as a result of discussion, analysis, and evaluation of illustrations in books found in the school library. (Incidentally, all of the illustrated children's books used for the study were from the shelves in the school's library.) The teacher of the control group asked the researcher if she would come and 'teach' some art lessons based on children's literature in the same mode as the ones taught to the experimental group. She said she sensed there was much more that could be done

in terms of art in the eight lessons but that she was at a loss to know what the art concepts were.

The art discussion methodology seemed to be easy and comfortable for the teacher of the experimental group to use. She followed the lesson plans with ease and fluently conversed and discussed elements of art and principles of design with the grade one students. Upon a few occasions, this teacher adapted segments of suggested lessons to better serve the purposes for both the class needs and the lesson objectives. When questioned about comfort level of discussing works of art in the form of original artworks or large format reproductions versus artwork in illustrated children's literature, the teacher of the experimental group said that she doubted that she would feel nearly as comfortable with the former as with the latter. She said that the progression and continuity of pictures in illustrated books really helped to enhance the concepts of the lessons which she taught.

On the basis of the analysis of the pretest/posttest scores, of the analysis of the artwork resulting from the lessons taught, and of the ongoing observations and discussion between researcher and teachers, the purpose of the study has been achieved: in this study the generalist teacher was able to use artwork from children's literature and employ an approach for both observing and discussing art for purposes of enhancing the grade one child's understanding of, and response to, art. The experimental treatment did increase the grade one students' repertoire of skills for personal expression with art media.

CHAPTER V

DISCUSSION AND IMPLICATIONS

The objective of this study centered around what Marantz (1986) identified as "the ultimate problem" of art educators, that of "devising curricula that can be taught by ordinary teachers to ordinary students" (p. 35).

Researchers in the area of art education were advised by Day and Diblasio (1983) that research is required in three areas: (a) how people learn to respond to art, (b) how people learn to make art, and (c) how the educational environment affects learning. The objectives of this study were geared toward finding possible solutions for the first two questions. Some of the answers to these two questions seemed to be satisfied by attempting to couple an approved mode of discussion for the art class with art-making concepts from the Alberta Elementary Art Curriculum Guide.

The study was also guided by Ahmad's (1985) plea for research to be conducted to premise ways of accommodating children's preferences in art, that is, art which reflects their own interests, into viable components of the art curriculum. Good literature written for young children appears to reflect both the interests and preferences of children. It seemed possible to link illustrations from literature to observation, discussion, and art-making in order to attempt to provide answers to some of the problems posed in the literature.

This study addressed the dilemma of devising curricula for ordinary teachers by researching how artwork found in children's books could be used as a teaching resource in the art class. In this chapter the results of the study are discussed both in relation to the objectives of the study and in terms of some of the theoretical and practical issues surrounding the topic. Following the discussion, a number of educational and research implications are outlined.

Discussion

The results of this study suggest that it is possible for a generalist teacher to use observing and discussing techniques in an art class with award winning children's literature for purposes of increasing growth in art understanding and for increasing skills in creating art.

As was discussed in Chapter IV, the grade one students who formed the experimental group consistently out-performed their counterparts in the control group on the basis of the judged drawings, collages, and paintings. The study results seem to reiterate what Gainer (1982) found. She wrote that "when children use picture books as models of usage for their own artwork, their grammar and syntax in structuring visual forms may improve greatly" (p.19).

The students in the experimental group borrowed ideas from book illustrations, took ideas and concepts from the discussion about the artworks, and incorporated what they could into their own artwork (at their developmental level). Many students were more

able to verbalize concepts than they were to pictorially present ideas. This seems to be confirmed by the view expressed by Polanyi (1964) that although individuals may be aware of many things, they may experience difficulty in expressing this awareness in concrete form. Some of the students, probably all of the students, would have benefited from additional time allowing for more playfulness and experimentation with concepts and media prior to making finished artworks. In all probability, more in-depth experience would also allow more students the opportunity to put onto paper the ideas that were present in their minds.

The fact that the children of both groups looked forward to the classes where books and art were used in tandem seems to positively reflect on what Dow (1985) expressed: "the well illustrated poem or story consequently allows the child to develop the power to derive satisfaction from the figurative modes of human communication characteristic of art" (p. 94). The awakening understanding of the art elements, the building blocks of art, empowered the students to be able to talk more freely about art. Classroom discussion which focussed on developing the students' abilities to describe, analyze, interpret, and evaluate illustrations in children's books not only enhanced their art-making skills but also enriched some of their spontaneous art-making activities.

The exposure to adult imagery not only enlarged the children's experiences with the world of art but also seemed to improve their ability to represent those experiences. In some cases, the children borrowed the techniques or images to which they were exposed and added them to their own repertoire of skills and ideas.

The teachers of both groups found the prepared lessons relatively easy to follow and to use. While the lessons made for the control group were quite simple and straightforward, those for the experimental group were more complex in that they involved an art discussion methodology. Despite the more complex nature of the lessons prepared for the experimental group, the teacher involved seemed enthusiastic and very willing not only to teach the lessons but to teach the lessons very well. Roswell (1983) stated that the success of art lessons in the elementary school depends on three factors: the teacher's confidence with the materials, the quality of the stimulus materials, and the enthusiasm shown by the teacher. The enthusiasm of the teacher of the experimental group may have been due, in part, to the use of excellent artwork found in illustrated children's literature and to the use of materials commonly found in elementary schools which are commonly used by elementary students across the curriculum.

When the art made by the students during the course of this study was searched, evidence was found that the attention and time given to building critical skills enhanced the students' art-making skills. An observation based on the results of scoring the pretest and posttest drawings was that the more children are encouraged to really look at, touch, and talk about the things that they are going to draw, the more detailed their drawings will be.

The purposes of this study were realized but both the conduct of the study and the analysis of the study results gave rise to new issues. These issues are discussed in the closing segment of this chapter.

Implications

Educational Implications of the Study

The study results suggest a number of implications for the generalist teacher.

1. As was demonstrated by this study, illustrated children's books can be used successfully to enhance children's knowledge and understanding of art and their skills with art media. Elementary teachers who do not have access to visual aids for teaching art, such as reproductions or slides of artwork, should be encouraged to use materials, such as well-illustrated children's literature, which are available to them for purposes of the art curriculum.

2. An art-teaching structure which involves observation and discussion of works of art for purposes of enlarging students' abilities to describe, analyze, interpret, and evaluate works of art as well as to enlarge their experiences in creating art can be used successfully by the generalist elementary teacher with artwork or illustrations found in children's literature.

3. Art media used for the purposes of this study were limited to what was available, inexpensive, and transportable. Ease of transportation was an important factor for this study as all artworks had to be transported forty kilometers for purposes of judging. Some media such as plasticene, modelling clay, or other sculptural materials would have been suitable for some of the lessons. However, those materials do not transport well but should be used within the classroom.

4. The children who participated in this study made individual works of art. In some cases group work may have been desirable. For example, a group mural of an underwater world could be created by students using a variety of painting and printmaking techniques. This could easily be substituted for the activity suggested in Lesson Six.

5. A commonly held belief is that young children do not respond well when asked to draw from a model. The data from Lesson Seven disputes this notion. The children in the experimental group responded very well when asked to sketch the live model in their classroom. Their artworks displayed heightened sensitivity to body proportion and to body posture. Such drawing experiences could easily be replicated in the classroom using a variety of subject matter.

Recommendations for Further Research

As the study progressed, areas requiring further study evolved. Some of the implications for further research are listed below.

1. Due to the limited size of the population involved in this study, replication of the study involving a larger grade one population would be advisable.

2. This study took place in two grade one classes. Further studies in other primary grades could be conducted if some of the lessons and treatments were adapted to the skills and needs of those students.

3. Research could be conducted to analyze the use of well-illustrated children's literature for increased understanding of art in the upper elementary grades. Age-appropriate books and methods would have to be selected.

4. This study was limited to the use of books which had received awards for the excellence of their illustrations. There are many other well illustrated books which have received awards other than those used in this study and there are many well illustrated books which have not been recipients of awards. Research could be conducted to analyze how many of these books could be used effectively as art resources.

5. Research could be conducted to investigate other commonly available sources of artworks such as record album jackets or compact disc jackets and their use by elementary teachers for purposes of enlarging students' art experiences.

6. Based on the judged art scores of the subjects who participated in this study it appears that more boys achieved high scores than did girls. Gender differences and realism in drawing or relating gender to use of detail or visualization ability would be topics worthy of further consideration.

7. Many of the children who participated in this study expressed the desire to write an accompanying story. Several students consistently labelled aspects of their work (for example, cat, my pool, mother). The link of art-making and writing may deserve further study.

8. When analyzing the scores of those who participated in this study, it appeared that many of those who consistently achieved high

scores in their artwork were the same students whose names appeared on the school's Honor Roll. Children's art as a reflection of the relationship of intellectual and artistic development may be an area which could merit further serious study.

9. The lessons used in this study were developed by and written by the researcher. Further research could be conducted to explore the ability or facility of the generalist teacher to develop art lessons based on children's books.

10. Further studies may be warranted to analyze the relationship of learnings attributable to the art class and the drawings which children produce on their own initiative outside of the art class, that is, spontaneous art. The spontaneous art could be searched for evidence of influence of learnings which occurred during periods of formal art instruction.

11. Studies have been done which involve the relationship of images from popular media and the spontaneous drawings of upper elementary children. Research looking at the influences of popular media in the drawings which children from the primary grades produce in instructed art classes could shed light on how these children use images in their art.

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APPENDICES

APPENDIX I

LESSONS

LESSON 1(A) SHAPES

Learning Objectives

Understanding Art: Students will develop skill with scissors by cutting freely into paper to make a variety of shapes.

Appreciating Art: Students will differentiate between curving and straight-edged shapes as found in the illustrations in both Snowy Day or Peter's Chair by Ezra Jack Keats. Students will differentiate between the plain and patterned papers Keats used in the collage technique he used for the illustrations.

Creating Art: Students will develop skills with scissors by cutting straight and curved lines and will create a collage on the theme of a toy using these shapes. They will choose coloured or patterned paper for effect and may add details with markers or crayon if desired.

Vocabulary: Shapes, curved, straight, collage.

Lesson Preparation

Art Materials: 9X12 inch background paper (construction paper), scissors, glue, scraps of wall paper, wrapping paper, crayons, markers, damp paper towels for wiping fingers.

Teaching Materials: Snowy Day or Peter's Chair by Ezra Jack Keats.

Guided Teaching

Lesson Focus: Have the class stand in a straight line side by side holding hands. Direct them to form a circle. Tell them when a line meets itself it makes a shape. Have them form a square or a rectangle. Proceed to the reading corner.

Focus on Looking & Thinking: Read Snowy Day or Peter's Chair. Discuss story line if so desired or as needs arise. After the story is read, direct students' attention to the shapes on the first pages of the script. What shapes are evident? Find examples of straight and curved lines. Ask students to guess what materials were used to make the illustrations. Continue the discussion by looking at the next few pages. Tell them that this illustration technique is called collage.

Point out how Keats used paint to highlight the compositions and to add details.

Focus on Making Art: Show students how to cut smooth curves by opening the scissors wide and inserting them fully into the paper. Ask them to think about a favourite toy which they might have had when they were younger or which they presently have. Think about its shapes. Instruct students to select paper(s) which will be suitable for the collage which they will make of their toy. They may select background paper and can add finishing touches by using markers or crayons. Stress good cutting and neat glueing. Remind them that there are damp paper towels on their desks for the purpose of wiping their fingers.

Evaluation

1. Did students show an understanding of the vocabulary - curved, straight, shapes, collage?
2. Were the students able to use shapes and materials to make an effective collage on the theme of a favourite toy?
3. Did the students complete the collages neatly?
4. Can the students talk about their artwork in terms of:
   a. What parts do I like?
   b. What parts could I improve?

LESSON 1(B) SHAPES

Learning Objectives

Creating Art: Students will develop skills with scissors by cutting curved and straight shapes and will create a collage on the theme of a toy by using these shapes. They will choose coloured and patterned papers for effect and may add details by using markers or crayons.

Lesson Preparation

Art Materials: 9x12 inch coloured construction paper for background, scissors, glue, scraps of wallpaper, scraps of construction paper, crayons or markers, damp paper towels for wiping fingers.

Teaching Materials: Snowy Day or Peter's Chair by Ezra Jack Keats.

Guided Teaching

Focus on Thinking: In the reading corner read either of the above books to the childern. Discuss the story line as needs arise. Ask the students to think of a favourite toy.

Focus on Making Art: Show the students how to cut curved and straight lines by opening scissors and placing them deeply into the paper. Have them make a collage on the theme of a favourite toy which they may have had when younger or which they may presently own. Stress use of interesting papers, good cutting and neat glueing. They may add finishing touches by using crayons or markers.

Evaluation

1. Were the students able to use shapes and materials to effectively make a collage on the theme of a favourite toy?
2. Did the students complete their collages neatly?
3. Can the students talk about their artwork in terms of:
    a. What parts do I like?
    b. What parts can I improve?

LESSON II (A) SHAPES WITHIN SHAPES

Learning Objectives

Understanding Art: Students will understand that shapes can have shapes wihtin them and that detail or decoration can be made by using lines and shapes.

Appreciating Art: Students will differentiate between basic or outline shape and inner, decorative or detail shapes. This will be discussed using the book Drummer Hoff by Barbara Emberley, which is illustrated by Ed Emberley.

Creating Art: Students will make a drawing on the theme of a soldier carrying something. They will use shapes within shapes to add detail and decoration. The picture will be coloured with markers, crayons or pencil crayons.

Vocabulary: Shapes, shapes within shapes, detail, decoration.

Lesson Preparation

Art Materials: Construction paper or cartridge (drawing) paper, felt markers, wax crayons or pencil crayons.

Teaching Materials: Drummer Hoff by Barbara Emberley. Three similar cylindirical shapes cut out of construction paper. Leave one as is; on the second draw an oval at one end to give the effect of a drum; one the third draw the drum shape and then decorate it by drawing shapes within these shapes (as in the illustrations in Drummer Hoff. Use bright colours on these shapes.

Guided Teaching

Lesson Focus: Proceed to the reading corner. Show the first shape, ask the students what this shape could be. Show the second, solicit guesses as to its function. Show the third and ask what it is. Discuss the shapes within shapes and how they are used by artists for both detail and decoration.

Focus on Looking and Thinking: Read Drummer Hoff. Discuss the story line as desired and as needs arise. Then have the students look at page 2 of the script. Direct their attention to the carriage and ask them what the shape reminds them of. What makes this one

different? Focus on Drummer Hoff - his hat, his shoes. What has the artist done to make Drummer Hoff interesting? Look at Corporal Farrell on the next page. Ask students to describe him. Look at the use of colour, line and shapes within shapes. Discuss soldiers - what they do, the types of uniforms they wear, and the items that they carry (band instruments, guns, etc.). Have each child imagine a soldier carrying something special. Proceed back to individual seats. Focus on Making Art: Ask the students to draw a picture of their imaginary soldier and the item carried by drawing on construction paper or cartridge paper. Stress that the drawing fill, or nearly fill the page. Tell the students to make their soldiers interesting by drawing lines to create details or decorations (shapes within shapes). These lines should be drawn using a dark colour. The spaces can be filled in using markers, pencil crayons or wax crayons.

Evaluation

1. Did the students show an understanding of the concept of shape within shape? Detail? Decorations?
2. Did the students use colours to fill in the shapes?
3. Did the students follow directions?
4. Can the students talk about their artwork in terms of:
   a. What parts do I like?
   b. What parts could I improve?

LESSON II (B) SHAPES WITHIN SHAPES

Learning Objectives

Creating Art: Students will make a drawing on the theme of a soldier carrying something. They will be encouraged to add detail and decoration. The picture will be coloured using markers, pencil crayons or wax crayons.

Lesson Preparation

Art Materials: Construction paper or cartridge (drawing) paper, felt markers, wax crayons or pencil crayons.

Teaching Materials: Drummer Hoff by Barbara Emberley.

Guided Teaching

Focus on Thinking: In the reading corner, read Drummer Hoff to the children. Discuss the story line as needs arise. Discuss soldiers - what they do, the types of uniforms they wear, the items that they carry (band instruments, guns, etc.). Ask each child to imagine a soldier carrying something special. Proceed back to individual seats.

Focus on Making Art: Ask the students to draw a picture of their imaginary soldier and the item carried, using construction paper or cartridge paper. Stress that the drawing fill, or nearly fill the page. Details or decorations can be added as desired. The pictures should be coloured using markers, pencil crayons or wax crayons.

Evaluation

1. Were the students able to use the materials to create a pciture of a soldier carrying something?
2. Can the students talk about their artwork in terms of:
    a. What parts do I like?
    b. What parts could I improve?

LESSON III(A) - REFINING SHAPES FOR EFFECT

Learning Objectives

Understanding Art: Students will name basic geometric shapes and identify these in the illustrations in the book, Anansi the Spider.

Appreciating Art: Students will differentiate between shapes made of straight lines and those of curved lines. Students will identify shapes made by overlapping two or more shapes.

Creating Art: Students will create a collage on the theme of an animal by using simple shapes made of straight or curved lines, or by overlapping shapes. The shapes will be decorated with felt marker, pencil crayon, or wax crayon. Backgrounds will be added.

Vocabulary: Shape, circle, square, triangle, rectangle, free form, overlap.

Lesson Preparations

Art Materials: An assortment of coloured construction paper, scissors, glue, pencils, rulers, felt markers, crayons, pencil crayons, damp paper towels for wiping fingers.

Teaching Materials: Anansi the Spider by Gerald McDermott, large templates of geometric shapes.

Guided Teaching

Lesson Focus: Hold up templates of various shapes and teach (or reinforce) vocabulary: circle, square, triangle, rectangle, free form. Introduce the term overlap and demonstrate how overlapping changes shapes of original items.

Focus on Looking & Thinking: Explain to the class that the story they are about to hear is a folktale from Africa. Read Anansi the Spider, discuss the story line as needs arise. Then turn to the first page of the script and look at Anansi. Ask the students to identify the shapes used to create Anansi. On the next page, direct the students' attention to Anansi's six sons. Discuss the shapes which were used to make each spider unique. Discuss the fish and bird in similar fashion. Focus on how the artist used shapes within shapes and how

these shapes were decorated. Direct attention to the background of each picture - look at the shapes and colours. Ask each student to think of a particular animal: fish, bird, insect, mammal, or reptile. Challenge the students to think of the shapes which form that animal.
Focus on Making Art: Have the students return to their desks. Have the students choose pieces of construction paper for their animals. Then ask them to draw shapes on these pieces of construction paper, cut the shapes out, and glue them together (possibly overlapping some shapes to achieve desired effect) on a suitable piece of background paper. Details or decoration may be added by using markers, crayons, or contrasting pieces of paper. Create an interesting background by glueing on additional paper shapes or by drawing background details in. Emphasize a finished look.

Evaluation

1. Did the students show an understanding of the vocabulary introduced?
2. Were the students able to use geometric shapes effectively to create an animal collage?
3. Were the students able to add details, decorations, and backgrounds for their animals?
4. Did the students complete their collages neatly?
5. Can the students talk about their artwork in terms of :
   a. What parts do I like?
   b. What parts could I improve?

LESSON III(B) - REFINING SHAPES FOR EFFECT

Learning Objectives

Creating Art: Students will create a collage on the theme of an animal by using simple shapes made of curved or straight lines, or by overlapping shapes. The shapes will be decorated with felt marker, wax crayon, pencil crayon, or by glueing additional pieces of paper. Background will be added.

Lesson Preparation

Art Materials: An assortment of coloured construction paper, scissors, glue, pencils, rulers, erasers, felt markers, wax crayons, pencil crayons, damp paper towels for wiping hands.

Teaching Materials: Anansi the Spider by Gerald McDermott.

Guided Teaching

Focus on Thinking: Tell the students that the story they are about to hear takes place in Africa and that it is a folktale. Read Anansi the Spider and discuss the story line as needs arise. Ask each student to think of a particular animal: fish, bird, insect, or mammal. Ask them to think of the shapes that form the animal.

Focus on Making Art: Using construction paper, rulers, and pencils, tell the students to draw the shapes which are suitable for the animal which they have in mind. Cut the shapes out, glue them on a sheet of contrasting coloured construction paper, and add details or decorations by glueing on additional paper shapes or by drawing them in. Add a background by drawing or by glueing on additional papers. Emphasize a finished look.

Evaluation

1. Were the students able to use geometric shapes effectively to create an animal collage?
2. Were the students able to add details, decorations and backgrounds for their animals?
3. Did the students complete their collages neatly?
4. Can the students talk about their artwork in terms of:
    a. What parts do I like?
    b. What parts could I improve?

LESSON IV(A)- SHAPES, COLOURS, & COLOUR VARIATION

Learning Objectives

Understanding Art: Students will understand that colours can change from light to dark and that shapes can work together to create one large shape.

Appreciating Art: Students will look at a colour wheel and will discuss variation of colours and placement of colours. Students will discuss how shapes work together to create the pictures of animals in the book Why Mosquitoes Buzz in People's Ears.

Creating Art: Students will make a drawing of an animal concentrating on using lines to form distinct shapes and patterns. They will colour the animal using light and dark variations of one, or two related, colours. The background may be drawn and coloured in similar fashion.

Vocabulary: Light colours, dark colours, colour wheel, variations of one colour.

Lesson Preparation

Art Materials: 9 x 12 inch cartridge paper, crayons, pencil crayons, felt markers, pencils.

Teaching Materials: Why Mosquitoes Buzz in People's Ears by Verna Aardema; a large colour wheel showing primary, secondary, and tertiary colours.

Guided Teaching

Lesson Focus: Hold up the colour wheel. Ask students if they can tell you anything about the arrangement of colours. Gear the discussion toward the idea of related colours being placed next to one another. Ask students which colours are light and which are dark. Ask if they know how to make a colour, such as blue, lighter or darker.

Focus on Looking & Thinking: Tell the students that you have another African folktale to read to them; recall Anansi the Spider. Read Why Mosquitoes Buzz in People's Ears and discuss the story line as needs arise. Then turn back to the first page of the script and

focus the students' attention on the iguana. Ask the students what the artists, Leo & Diane Dillon, did to make the iguana interesting. Direct the discussion to the use of light and dark greens, and the use of shapes within shapes. Turn to the next page and discuss how the artists used shapes and colours to portray the snake. Turn over a few pages and discuss the representation of other animals such as the monkey and the owl. Look at the sun. Discuss the portrayal of it.
Focus on Making Art: Ask the students to think of an animal which might be found in Africa (or elsewhere). Instruct the students to make a large drawing of the animal of which they are thinking on cartridge paper, to divide it into interesting shapes, and to colour it using light and dark variations of one, or two related, colours. Tell the students to give their animal a background such as a tree, some grass, or flowers, and to colour the background using light and dark shades of one or two colours also. Stress good craftsmanship.

Evaluation

1. Did the students understand the concept of the arrangement of colours on the colour wheel or the concept of light and dark colours?
2. Were the students able to draw an animal, divide it into interesting shapes, and colour it using light and dark variations of one, or two related, colours?
3. Were the students able to draw and colour a background for their animal?
4. Can the students talk about their artwork in terms of:
    a. What parts do I like?
    b. What parts could I improve?

LESSON IV(B) -SHAPES, COLOUR &COLOUR VARIATION

Learning Objectives

Creating Art: Students will make a drawing of an animal concentrating on using lines to form distinct patterns and shapes. They will colour the picture using light and dark colours. The background will be drawn and coloured in similar fashion.

Lesson Preparation

Art Materials: 9 x 12 inch cartridge paper, crayons, pencil crayons, felt markers, pencils.

Teaching Materials: Why Mosquitoes Buzz in People's Ears by Verna Aardema.

Guided Teaching

Focus on Thinking: Tell the students that you have another African folktale to read; recall the story of Anansi the Spider. Read Why Mosquitoes Buzz in People's Ears and discuss the story line as needs arise.

Focus on Making Art: Ask the students to think of an animal which might be found in Africa (or elsewhere). Tell them to draw a large picture of that animal on cartridge paper, and to divide the animal into interesting shapes or patterns. A background of trees, grass, or flowers may be added. The picture should be coloured using light or dark colours. Stress good craftsmanship.

Evaluation

1. Were the students able to draw the animal, divide it into interesting shapes, add a background, and colour the picture using light and dark colours?
2. Can the students talk about their artwork in terms of:
    a. What parts do I like?
    b. What parts could I improve?

LESSON V(A) - COLOUR SCHEMES & SHAPES

Learning Objectives

Understanding Art: Students will understand that colours can be warm or cool and that geometric shapes make interesting patterns.
Appreciating Art: Students will review the colour wheel and will review the concept of warm and cool colours. The students will look at the artwork in Arrow to the Sun and discuss the colour schemes used by the author-illustrator, Gerald McDermott.
Creating Art: Students will create a linear pattern and will paint it by using a warm or cool colour scheme to fill in the spaces.
Vocabulary: warm colours, cool colours, patterns.

Lesson Preparation

Art Materials: mayfair or construction paper in neutral tones, tempera paints, paint brushes, pencils, rulers, water containers, rags.
Teaching Materials: Arrow to the Sun by Gerald McDermott, the colour wheel used for Lesson IV, examples of geometric designs painted in warm or cool colour schemes.

Guided Teaching

Lesson Focus: Review the concept of warm and cool colours by referring to the colour wheel. Show the examples of geometric designs painted in warm or cool colours and ask the students to identify the colour scheme which was used for each example.
Focus on Looking & Thinking: Tell the students that you have an American Indian (Pueblo) folktale to read to them. Tell the students that it is a tale which explains how the spirit of the Lord of the Sun came to the world of men. Read Arrow to the Sun and discuss it as needs arise. Then ask the students to identify the predominant colour scheme which McDermott used for illustrating his book. Ask if anyone knows why the artist would choose a warm colour scheme or warm palette (the sun). Look at the patterns on the inside cover of the book, review the concept of shapes within shapes. Look at the first page of script, then turn to the potmaker page, and finally turn

to the arrow to the sun page. For each page briefly discuss the use of shapes and colours.

Focus on Making Art: Tell the students that their assignment is to create an interesting shape on their page using rulers and pencils. They are then to make it into an interesting pattern by drawing shapes within the outer shape. The spaces should not be too small because the students are going to paint the patterns using a warm or a cool colour scheme. After the design is painted, the background should be painted in a contrasting colour. Stress good craftsmanship, i.e. good design, and careful painting of all the spaces.

Evaluation

1. Did the students understand the concept of warm and cool colours?
2. Were the students able to create an interesting pattern (design) and paint it using a limited pallette of colours?
3. Were the students able to apply paint carefully for purposes of ensuring good results?

LESSON V(B) - COLOUR SCHEMES & SHAPES

Learning Objectives

Creating Art: Students will create a linear pattern and will use warm or cool colours to paint the spaces.

Lesson Preparation

Art Materials: mayfair or construction paper in neutral tones, tempera paints, brushes, water containers, pencils, rulers.
Teaching Materials: Arrow to the Sun by Gerald McDermott.

Guided Teaching

Focus on Thinking: Tell the students that you have another folktale, this time an American Indian (Pueblo) tale, which explains how the spirit of the Lord of the Sun came to the world of men. Read Arrow to the Sun and discuss it as needs arise.

Focus on Making Art: Look at some of the pictures in the book such as the ones on the inside cover, the first page, the potmaker, and the arrow to the sun page. Look at the shapes and colours which the illustrator used. Discuss the pictures in context of the shapes and colours. Ask the students to draw a geometric pattern using rulers and pencils on the mayfair or construction paper. The designs are to be painted using a colour scheme of the students' choice. After the design is painted, the background can be painted using a contrasting colour.

Evaluation

1. Were the students able to use rulers and pencils to create a linear or geometric pattern?
2. Were the students able to paint using a colour scheme?

LESSON VI(A) - SEEING & CREATING PATTERNS

Learning Objectives

Understanding Art: Students will understand that artists place figures (shapes) in their compositions to convey meaning and to create interest.

Appreciating Art: Students will look at the techniques of painting and printmaking which were used by Leo Lionni in Swimmy and will notice how figures or items are arranged for effect and pattern.

Creating Art: Students will create a painting of an underwater scene by using painting and printmaking techniques to create both background and foreground or details.

Vocabulary: printmaking; pattern, composition.

Lesson Preparation

Art Materials: Found objects for printmaking, tempera paints, brushes, water containers, pale blue construction paper, newspapers, paper towels.

Teaching Materials: Swimmy by Leo Lionni, painting supplies, objects to demonstrate found object printing, 3 or 4 examples of prints created by applying paint with a variety of objects.

Guided Teaching

Lesson Focus: Show the examples of prints created by applying paint in a variety of ways. Have students guess what technique or object was used to create each effect. (Sponge painting, blowing wet paint, stamping with familiar objects such as a doilie, piece of lego, cork, etc.) Then introduce the students to the book Swimmy. Read and discuss it as needs arise.

Look at some of the techniques Lionni used to create his illustrations and ask the students to discuss the techniques which were used as well as how the compositions were formed. Point out to them how the effect of a large fish is created by grouping many small fish and how the artist placed the 'black' Swimmy as the eye.

Focus on Making Art: Brainstorm with the students regarding underwater creatures: fish, sharks, lobsters, crabs, whales, jellyfish,

etc. Then challenge them to think about what lies on the ocean floor: rocks, seaweed, anemones, coral, etc. Each student will then be invited to create an underwater scene using paints and found objects for printmaking. The students will first experiment with printing with objects to discover what types of designs can be created. Then they will be challenged to create an underwater scene using a background paper of pale blue construction paper. Tell the students to make the background first, and then to paint the foreground. Emphasize that time and care be taken to complete the picture carefully.

Evaluation

1. Were the students able to discuss, analyze, and evaluate the techniques used by Lionni to create the designs in his book, Swimmy?
2. Were the students able to discuss the concepts of pattern and composition?
3. Were the students able to create an underwater scene using a variety of techniques to apply paint?
4. Did the students take time to carefully make their artwork?

LESSON VI(B) - SEEING & CREATING PATTERNS

Learning Objectives

Creating Art: Students will create a painting of an underwater scene using tempera paints and will add details by stamping or printing with found objects.

Lesson Preparation

Art Materials: Found objects for printmaking, tempera paints, paint brushes, water containers, pale blue construction paper, newsprint, newspaper, paper towels.

Teaching Materials: Swimmy by Leo Lionni.

Guided Teaching

Lesson Focus: Read Swimmy and discuss the story line as needs arise. Generate discussion as to how the illustrations were created. Invite students to speculate what objects Lionni used to create some of the patterns which are found in the illustrations which accompany the text. Tell the students that they are going to paint an underwater scene but before doing so, brainstorm with them regarding the type of creatures which inhabit the sea and the floor of the sea.

Focus on Making Art: Each student will have pale blue construction paper on which to paint his design. Stations will be set up containing paints, brushes, water containers, and a tray of found objects for printmaking. Students will first experiment with the found objects to analyze and discover what types of marks or patterns can be created. They will then proceed to paint an underwater scene using a variety of found objects and paints. They will be encouraged to paint both background and foreground and to take time and care to complete their artwork.

Evaluation

1. Were the students able to discuss the techniques used by Lionni to create the book illustrations?
2. Were the students able to create an underwater scene by printing with a variety of objects?
3. Did the students take time to carefully finish their artwork?

LESSON VII(A) - USING LINES & SHAPES FOR EXPRESSION

Learning Objectives

Understanding Art: Students will understand that artists use lines and shapes to show how people feel and to add details to figures.
Appreciating Art: Students will differentiate between sadness and happiness, old age and youthfulness by looking at the lines and shapes used to create the figures in The Loon's Necklace.
Creating Art: Students will develop awareness for drawing people which show body or facial expression (or both) by using lines to draw two models in two different poses.

Lesson Preparation

Art Materials: Good quality drawing paper, pencils, erasers.
Teaching Materials: The Loon's Necklace illustrated by Elizabeth Cleaver.

Guided Teaching

Lesson Focus: After the students have gathered in the reading corner, change your facial expression from happy to sad to angry. Ask the students to describe how they think you felt in each case. Ask the students to explain how they interpret facial expressions. Ask a student to frown and discuss what happens to the face and its features when the frown expression is on the face. Indicate that the lines on the face give us clues as to how a person feels. Ask a student to stand up and pose like an elderly person who is sad. Discuss the curve of the back and the facial expressions. Ask someone else to demonstrate how a young, happy person would look.
Focus on Looking & Thinking: Tell the students that you are going to read a Canadian myth to them. Read The Loon's Necklace. Discuss the story line as needs arise. Then go back to page one: look at the old man and the young man and discuss how the artist used shapes and lines to show how the characters felt and to give the idea of age. Go over two pages and discuss how the artist tells us about the character of the 'Old Hag". Flip to the next page and ask students to

discuss the lines, shapes, and feelings evoked by the portrayal of the old man walking.

Focus on Making Art: Have an adult model in the front of the class pose as a tired, sad, old person. To give extra effect, have the model use a walking stick and don a shawl or some other appropriate garment. Discuss the curve of the shoulders, the position of the hips, the downward lines on the face. Ask the students to use the left side of their drawing paper to sketch this model. Ask them to pay particular attention to trying to capture the feelings and posture of this model. When everyone is finished, ask the model to change to a youthful, happy pose. Stress that the students look at the position of the body and the lines on the face. Ask the students to draw this pose on the right side of their paper. Stress that they try to use shapes and lines to convey feelings. After the two sketches are completed the students should be encouraged to add background or details to the figures and to complete the drawings with care.

Evaluation

1. Did the students understand the concept of using lines and shapes to convey age and feelings?
2. Were the students able to show feelings and age in their own drawings of the models by using lines and shapes?
3. Did the students complete their drawings with care and did they add background details to enhance their drawings?

LESSON VII(B) - USING LINES & SHAPES FOR EXPRESSION

Lesson Objectives

Creating Art: Students will develop awareness for drawing people showing showing body and facial expression.

Lesson Preparation

Art Materials: Good quality drawing paper, pencils, erasers.

Teaching Materials: The Loon's Necklace illustrated by Elizabeth Cleaver.

Guided Teaching

Focus on Looking & Thinking: Tell the students that this week you have a Canadian myth to share with them. Read The Loon's Necklace and discuss the story lines as needs arise. Have the students discuss the two main characters ahd how the artist portrayed them by using lines and shapes to show differences between the boy and the old man.

Focus on Making Art: Ask the students to draw two people on the cartridge paper; on one-half they should draw an elderly person and on the second half they should draw a young person. They should be encouraged to show how the figures feel by drawing particular expressions on the faces of the people. Backgrounds and details may be added to finish the drawings.

Evaluation

1. Were the students able to show two different types of people in their drawings?
2. Did the students add details to complete their drawings with care?

LESSON VIII(A) - USING LINE TO SHOW ACTION

Lesson Objectives

Understanding Art: The children will understand that artists can draw the human body in a variety of poses to show motion.

Appreciating Art: The students will look at paintings which show people in action and notice how the artist portrayed figures in motion/action.

Creating Art: The students will use pencil to draw a picture of themselves engaged in a favourite winter activity. They will try to depict themselves in motion. The picture will be coloured after it is drawn.

Vocabulary: figures in motion, action.

Lesson Preparation

Art Materials: cartridge paper, pencils, erasers, pencil crayons or markers.

Teaching Material: wooden model of a person, A Prairie Boy's Winter by William Kurelek.

Guided Teaching

Lesson Focus: Use the wooden model to show a person standing, running, bending, waving, etc. Ask a student to pose as if puching a large, heavy snowball - discuss how the body moves. Ask another to model how the body looks when skating or throwing a ball. Try to focus awareness on body movement.

Focus on Looking & Thinking: Tell the students that you will be reading selections which tell about children's activities in the winter long ago. Read selections on pages 4, 12, 16, and 18 from A Prairie Boy's Winter. Discuss each selection with the students and draw their attention to how Kurelek drew (painted) the figures to show motion. If appropriate, discuss the colours in the paintings: bright colours for the clothing but cool colours for the snow and scenery. Ask the students to discuss whether or not they feel the artist did a good job of showing figures in motion. Ask them to explain why, or to support their answers by referring to the paintings. Generate

discussion about the students favourite winter activities. Ask them how their bodies look and are positioned when they are engaged in these activities.

Focus on Creating Art: Ask the students to draw a picture of themselves engaged in a favourite outdoor winter activity. Stress inclusion of details, figures bent or showing motion. After the drawing is completed, it should carefully be coloured using pencil crayons or markers. Remind the students that artists sign their names neatly, in small letters, at the bottom of their artwork.

Evaluation

1. Were the students able to understand how artists show people in motion?
2. Were the students able to discuss and evaluate Kurelek's figures?
3. Were the students able to draw themselves engaged in a winter activity? Did they show motion/action in the figures they drew?
4. Were the students able to complete their art with care and craftsmanship?

LESSON VIII (B) - USING LINE TO SHOW ACTION

Lesson Objectives

Creating Art: The students will use pencil to make a drawing of themselves engaged in a favourite winter activity. They will colour it using pencil crayons or markers.

Lesson Preparation

Art Materials: cartridge paper, pencils, erasers, pencil crayons or markers.

Teaching Materials: A Prairie Boy's Winter by William Kurelek.

Guided Teaching

Focus on Looking & Thinking: tell the students that you are going to read a few selections from a book which tells about winter activities of children long ago. Read pages 4, 12, 16, and 18 in A Prairie Boy's Winter. Discuss each selection with the students. Draw attention to

the illustrations and discuss what the figures in the paintings are doing. Ask the students to think of their favourite winter outdoor activity.

Focus on Creating Art: Ask the students to draw themselves engaged in a favourite winter activity. Stress inclusion of details and background. After the picture has been carefully drawn, it should be carefully coloured in either pencil crayons or markers.

Evaluation

1. Were the students able to show themselves in a favourite winter activity?
2. Did the students take time to include detail and to complete the drawing with care?

APPENDIX II

JUDGES' TRAINING SHEET

JUDGES' TRAINING SHEET

Lesson Objectives for Drawing

1. Students will draw an animal which has as its habitat the Arctic.
2. Students will be encouraged to include background details.

Learning Outcomes

\- 1 2 3 4 5 +

Quality of drawing of an Arctic animal
Details + features for recognizability
Presence of background
Quality of lines used (firm, wobbly)

Total /20
Student Number_____

Lesson Objectives for Styrofoam Print

1. The students will create a drawing of a dinosaur which will be transferred to styrofoam for purposes of printmaking.
2. The students will be encouraged to draw an environment for their animal.

Learning Outcomes

\- 1 2 3 4 5 +

Quality of drawing of a dinosaur
Details (eyes, claws,etc.)
Presence of appropriate background
Quality of lines to delineate the drawing

Total /20
Student Number_____

APPENDIX III

JUDGING SHEETS & GUIDELINES FOR JUDGING

PRETEST/POSTTEST SCORING SHEET FOR JUDGES

Learning Objectives

1. Students will draw a building of their choice and will be encouraged to draw in as many details as possible.
2. Students will be encouraged to draw a setting, yard, or background. They will be encouraged to include details such as people, animals, toys, equipment, etc.

Learning Outcomes

\- 1 2 3 4 5 +

Drawing of building (exterior shape)
Details of building
Background & details
Finishing details, craftsmanship

Total /20
Student Number_____

JUDGES' SHEET FOR LESSON I

Lesson Objectives

1. Students will develop skills with scissors by cutting straight and curved lines.
2. Students will create a collage on the theme of a toy by using coloured and patterned papers.
3. Students will add finishing details to their collages by using markers or crayons.

Learning Outcomes

	-	1	2	3	4	5	+
Quality of curved lines							
Quality of straight lines							
Use of a variety of shapes							
Use of a variety of papers							
Evidence of details added							
Finishing details							

Total /30

Student Number_____

JUDGES' SHEET FOR LESSON II

Lesson Objectives

1. Students will create a picture on the theme of a soldier carrying something.
2. Students will add decoration or detail to their picture (this may be accomplished by drawing shapes within shapes).
3. Students will colour their compositions using markers, wax crayons, or pencil crayons.

Learning Outcomes

	-	1	2	3	4	5	+
Drawing of a soldier & item							
Evidence of shapes within shapes							
Presence of detail/decoration							
Use of colours							
Finishing touches							

Total= /25

Student Number_____

JUDGES' SHEET FOR LESSON III

Lesson Objectives

1. Students will create a collage of an animal by using simple geometric shapes made of curved or straight lines. These shapes may be overlapped.
2. The will add details or decorations to the collages by using a drawing tool or by glueing on additional paper shapes.
3. The students will make a background by drawing or by glueing on paper shapes.

Learning Outcomes

	-	1	2	3	4	5	+
Collage of animal - recognizability							
Use of a variety of shapes							
Overlapping of shapes							
Decoration or detail							
Suitable background							
Finishing touches							

Total= /30

Student Number_____

JUDGES' SHEET FOR LESSON IV

Lesson Objectives

1. Students will create a drawing of an animal concentrating on using lines to create distinct shapes or patterns.
2. Students will colour this animal using light and dark variations of one, or two related, colours.
3. Students will provide a background for the animal and colour it using light or dark colours.

Learning Outcomes

	-	1	2	3	4	5	+
Drawing of an animal							
Shape & pattern in animal							
Colour variations in animal							
Drawing of background							
Variation & use of colour in background							
Finishing touches							

Total= /30

Student Number_____

JUDGES' SHEET FOR LESSON VI

Lesson Objectives

1. Students will use paint and printmaking techniques to create an underwater scene.
2. Students will use a variety of objects to make designs or patterns for the underwater scene.
3. Students will create both background and foreground.

Learning Outcomes

\- 1 2 3 4 5 +

Picture is an underwater scene
Variety of objects used for images
Evidence of background (sea weeds, sea floor)
Evidence of foreground (fish, etc.)
Evidence of pattern, design, & composition

Total= /25
Student Number_____

JUDGES' SHEET FOR LESSON VII

Lesson Objectives

1. Students will use lines and shapes to create two drawings of people: one drawing should be of an elderly, sad person and the second should be of a young, happy person.
2. Students will finish their drawings by adding details and backgrounds for thier characters.

Learning Outcomes

	- 1 2 3 4 5 +
Use of line to denote facial expression	
Use of line to denote body posture	
Awareness of body parts	
Details in human figure & clothing	
Finishing touches, background	

Total= /25

Student Number_____

JUDGES' SHEET FOR LESSON VIII

Lesson Objectives

1. The students will draw themselves engaged in a favourite winter activity.
2. The students will endeavor to use lines and shapes to show figures in action/motion.
3. The students will carefully colour their pictures using pencil crayons or markers.
4. The students will be encouraged to include details and backgrounds in their pictures.

Learning Outcomes

	-	1	2	3	4	5	+
Person(s) engaged in a winter activity							
Lines/shapes showing action/motion							
Evidence of detail, background							
Use of colour for effect							
Craftsmanship/carefulness							

Total= /25

Student Number_____

GUIDELINES FOR JUDGING
PRETEST/POSTTEST

Item I

Drawing of a building (real or imaginary) - exterior lines

1. Unrecognizable as a building
2. Recognizable but poor quality - lines not joined, etc.
3. Good drawing, simple building
4. Good drawing, more complex shape/ accurate appearance
5. Excellent drawing, accurate appearance

Item II

Details of building (door, roof tiles, chimney, windows, etc.)

1. No details
2. Minimal or poorly drawn details
3. Good details
4. Good details, well drawn
5. Complex details, well drawn

Item III

Background, setting, & details

1. No background
2. Minimal background/details
3. Few, well drawn details
4. Many details
5. Many details, very well drawn

Item IV

Holistic impression, artistic merit

1. Little care or effort shown
2.
3. Good composition
4.
5. Excellent composition, well done in all regards

GUIDELINES FOR JUDGING
LESSON II

Item I

Quality of drawing of soldier & item (gun, cannon, drum, etc.)

1. Poor soldier, no item
2. Average soldier, with/without item
3. Well proportioned soldier without item
4. Well proportioned soldier with item
5. Well proportioned soldier, easily discernable item

Item II

Evidence of shapes within shapes (creating interesting patterns)

1. No use of shapes within soldier/item
2. Minor use of shapes within soldier/item (2-3)
3. Good use of shapes (4-5)
4. Soldier divided into several shapes but not item
5. Both soldier & item divided into many shapes

Item III

Presence of detail/decoration (facial features, boots, medals, belts, background, etc.)

1. No details added
2. Few details added on soldier
3. Few details added on soldier & item
4. Fair amount of detail on soldier/item/background
5. Much detail on soldier/item/background

Item IV

Use of colour (real or imaginative)

1. No use of colour
2. Colour used but hastily or poorly applied
3. Colour used & applied in average mode

4. Good colouring, several colours, quite well applied
5. Colour used for interesting effect, quite well applied

Item V

Finishing touches: holistic assessment, overall impression, artistic merit

1. Little care/effort shown
2.
3. Good composition
4.
5. Excellent composition, well done in all regards

GUIDELINES FOR JUDGING
LESSON III

Item I

Collage of animal (recognizability)

1. Unrecognizable as an animal or no use of collage
2. Collage with minimal recognizability
3. Collage with easily recognizable animal
4. Collage with accurate shapes for animal
5. Complex collage of animal - highly recognizable

Item II

Use of a variety of shapes

1. One shape for animal
2. Two-three shapes for animal
3. Four-five shapes for animal or animal & features
4. Five or more well chosen shapes for animal & features
5. Variety of shapes highly suitable for animal motif

Item III

Overlapping or joining of shapes

1. No overlapping or joining of shapes
2. Sloppy overlapping or joining (spaces or glue showing)
3. Shapes put together with minor defects
4. Shapes put together neatly & well
5. Shapes used & joined for excellent effect

Item IV

Decorations or details (paper, pencil, crayon, or marker)

1. No details
2. Some detail on animal, no background
3. Some detail on animal and background
4. Many details on animal, none in background
5. Many details on animal & in background

Item V

Suitable background

1. No background evident
2. Minimal or poorly done background
3. Some appropriate background, neatly done
4. Detailed background, more care required
5. Detailed background, neatly done

Item VI

Finishing touches: artistic merit, holistic assessment, overall impression

1. Little care or effort shown
2.
3. Good composition
4.
5. Excellent composition, well done in all regards

GUIDELINES FOR JUDGING
LESSON IV

Item I

Quality of drawing of animal

1. Unrecognizable animal
2. Minimal recognizability
3. Easily recognizable animal
4. Good drawing of animal, awareness of proportions
5. Complex drawing of animal

Item II

Use of shapes & patterns in animal

1. No use of interior shapes
2. Minor use of shapes (2-3)
3. Good use of shapes (4-5)
4. Patterns due to use of shapes (5 or more)
5. Complex or interesting patterns due to use of shapes

Item III

Use of light & dark variations of 1-2 colours in animal

1. Little or no use of colour
2. Colour used but hastily/poorly applied
3. Colour applied well but no variation of 1-2 colours
4. Good colouring - variation of 1-2 colours
5. Excellent use of 2 or more related colours

Item IV

Quality of drawing of background

1. No background evident
2. Minimal or poorly drawn background
3. Some appropriate, well drawn background
4. Detailed background
5. Detailed, imaginative, well drawn background

Item V

Variation & use of colour in background

1. Little or no use of colour
2. Colour used but hastily/poorly applied
3. Good colouring but no variation of 1-2 colours
4. Good colouring with variation of 1-2 colours
5. Excellent colouring with variation of 2 or more related colours

Item VI

Finishing details: holistic assessment, overall impression, artistic merit

1. Little care or effort shown
2.
3. Good composition
4.
5. Excellent composition - well done in all regards

GUIDELINES FOR JUDGING
LESSON VI

Item I

The picture is an underwater scene

1. No recognizability (chaotic arrangement).
2. Minimal recogizability of some items.
3. Items + design - not necessarily underwater.
4. Obvious underwater scene.
5. Obvious underwater scene - hisghly recognizable components.

Item II

Variety/use of objects used to create images

1. No identifiable objects or techniques.
2. 2-3 poorly used items.
3. 2-3 items - well used.

4. Several items/techniques used in good fashion.
5. several items/techniques used effectively.

Item III

Evidence of background (sea floor, sea weeds, etc.)

1. No background discernable.
2. Minimal background (e.g. floor line).
3. Some background, 2-3 items.
4. Good design, obvious floor + items.
5. Well designed, recognizable.

Item IV

Evidence of foreground (fish, star fish, jellyfish, etc.)

1. No attempt to create sea creatures.
2. 1 recognizable creature.
3. 2-3 creatures, some recognizable.
4. 2-3 creatures, all recognizable.
5. Several easily recognizable creatures.

Item V

Pattern, design, composition, artistic merit, holistic assessment.

1. Little care or effort shown.
2.
3. Good composition/design.
4.
5. Excellent composition, well done in all regards.

GUIDELINES FOR JUDGING
LESSON VII

Item I

Quality & use of line to denote facial expression of figure one i.e. an old, sad person.

1. Basic facial features, not showing expression, poorly drawn.
2. Basic facial features, not showing expression, well drawn.

3. Basic features, showing expression.
4. Many features & details (furrows, wrinkles) poorly done.
5. Many features & details, well drawn.

Item II

Use of line to denote body posture - sad, elderly.

1. No attempt to show feeling or age.
2. Some attempt to show feeling, age.
3. Good attempt, poorly drawn.
4. Good attempt, well drawn.
5. Excellent use of lines to show feelings, age.

Item III

Awarenss of body parts

1. Minimal parts.
2. Basic parts.
3. Good awareness of body, poor proportions.
4. Good awareness of body, good proportions.
5. Excellent awareness of body, good proportions.

Item IV

Details in figure, clothing, badkground

1. Some details, poorly drawn.
2. Some details, well drawn.
3. Many details, poorly drawn.
4. Many details, well drawn.
5. Excellent inclusion of details for emphasis.

Item V

Holistic impression, artistic merit.

1. Little care/effort shown.
2.
3. Good composition.
4.
5. Excellent composition in all ways.

GUIDELINES FOR JUDGING
LESSON VIII

Item I

Drawing of a person or persons engaged in winter activity

1. No recognizability of person/activity.
2. Limited recognizability of person/activity.
3. Recognizability, but poorly drawn.
4. Recognizability and well drawn.
5. Excellent recognizability factor.

Item II

Use of lines/shapes to show action/motion

1. No attempt to show motion.
2. Some indication of action/motion.
3. Good attempt, poorly drawn.
4. Good attempt, well drawn.
5. Excellent awareness of body contours/motion/action.

Item III

Evidence of detail/background

1. No background.
2. Minimal background.
3. Good background, poorly drawn.
4. Good background, well drawn.
5. Highly detailed background.

Item IV

Use of colour for effect (most snow is white)

1. Incomplete, poor quality colouring.
2. Few items, poorly coloured.
3. Few itmes, well coloured.
4. Several items, poorly coloured
5. Several itmes, well coloured.

Item V

Holistic impresssion, craftsmanship, artistic merit

1. Little care/effort shown.
2.
3. Good composition.
4.
5. Excellent composition, well done in all regards.

APPENDIX IV

EXAMPLES OF PRETEST AND POSTTEST DRAWINGS

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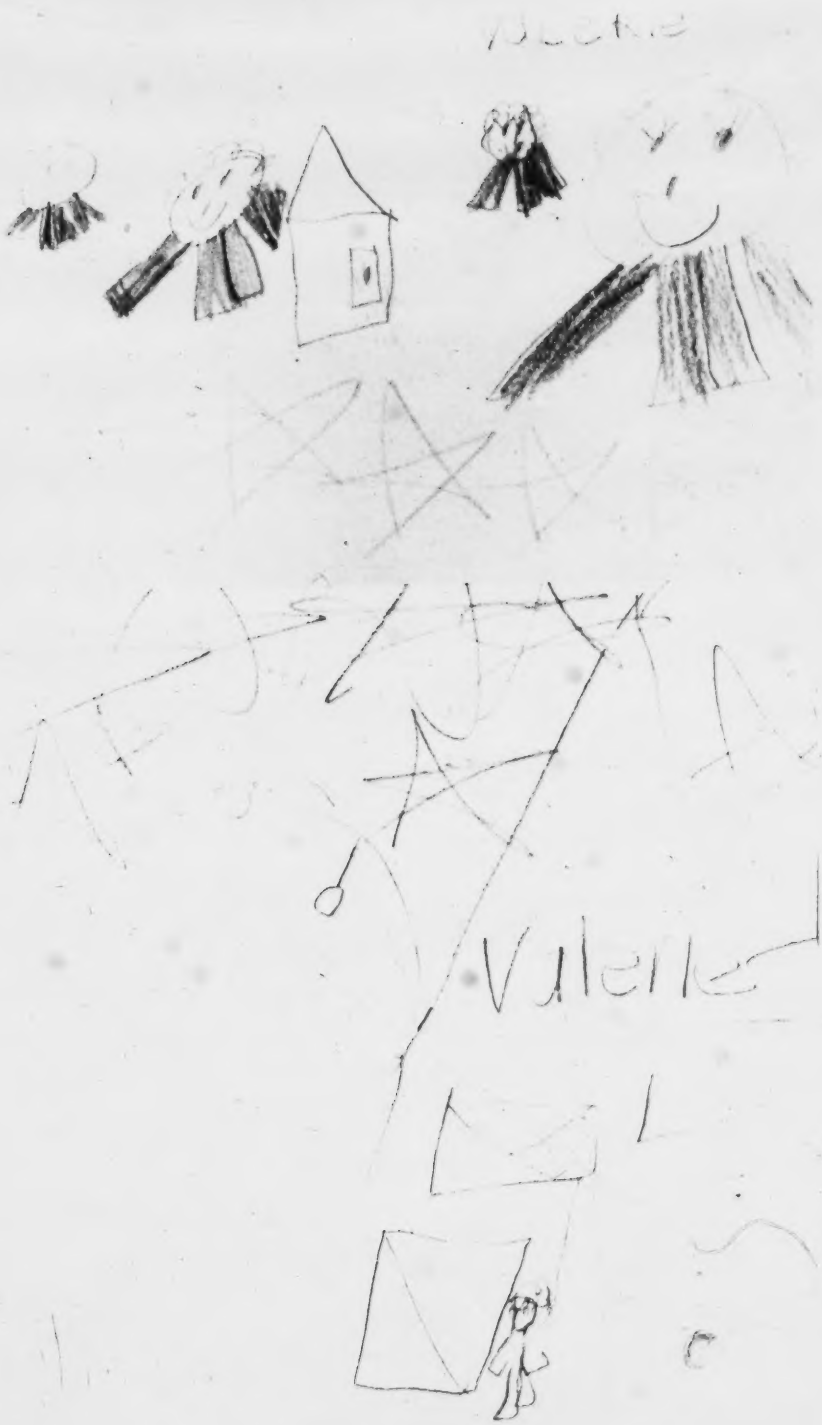
MALHEUREUSEMENT, LES DIFFERENTES ILLUSTRATIONS EN COULEURS DE CETTE THESE NE PEUVENT DONNER QUE DES TEINTES DE GRIS.

Photographic Reproductions

Top: detail of pretest drawing, Student A.

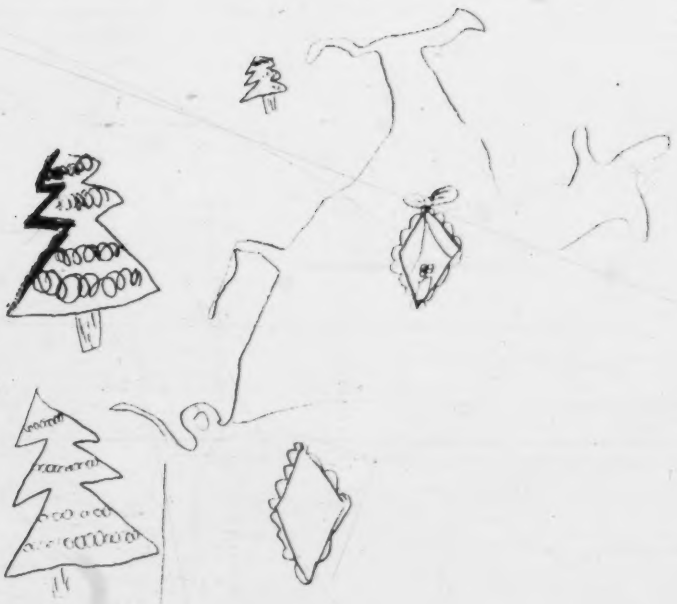
Bottom: detail of posttest drawing, Student A.



Photographic Reproductions

Top: detail of pretest drawing, Student B.

Bottom: detail of posttest drawing, Student B.



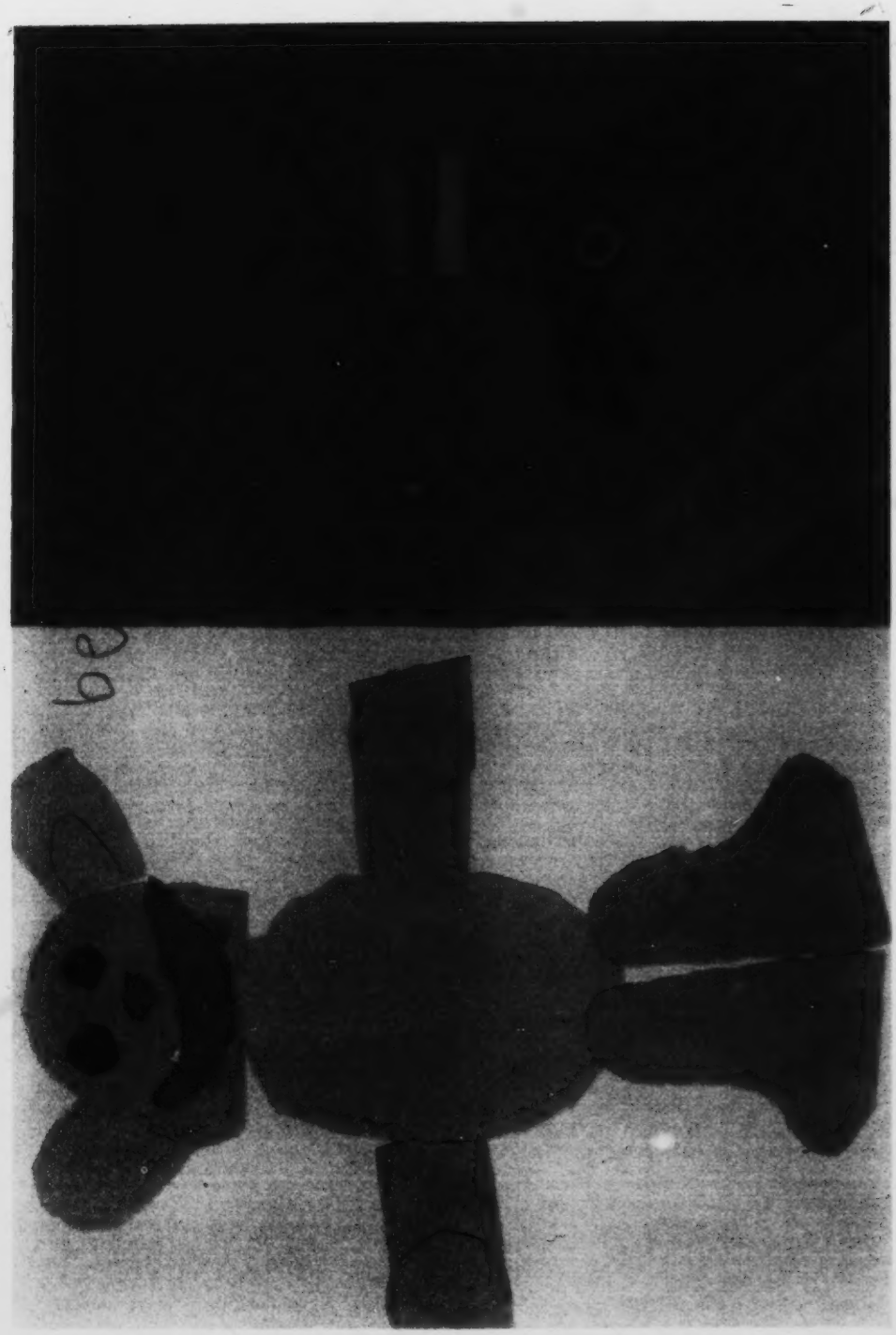
APPENDIX V

EXAMPLES OF ARTWORK FROM LESSONS

Photographic Reproductions

Top: collage, Lesson 5, Anansi

Bottom: collage, Lesson 1, Teddy Bear



Photographic Reproductions

Top: drawing, Lesson 2, Soldier

Bottom: detail of drawing, Lesson 4, Snake

Adam 1989

Photographic Reproductions

Top: detail of spontaneous drawing, Tree

Bottom: detail of page, Pattern Book

Photographic Reproductions

Painting & printmaking, Lesson 6, The Ocean

Photographic Reproductions

Top: drawing, Lesson 7, Old Man & Young Boy

Bottom: drawing, Lesson 8, Building a Snow Fort